MÉTODO PARA BANDONEÓN

Marcos Madrigal

MELOS

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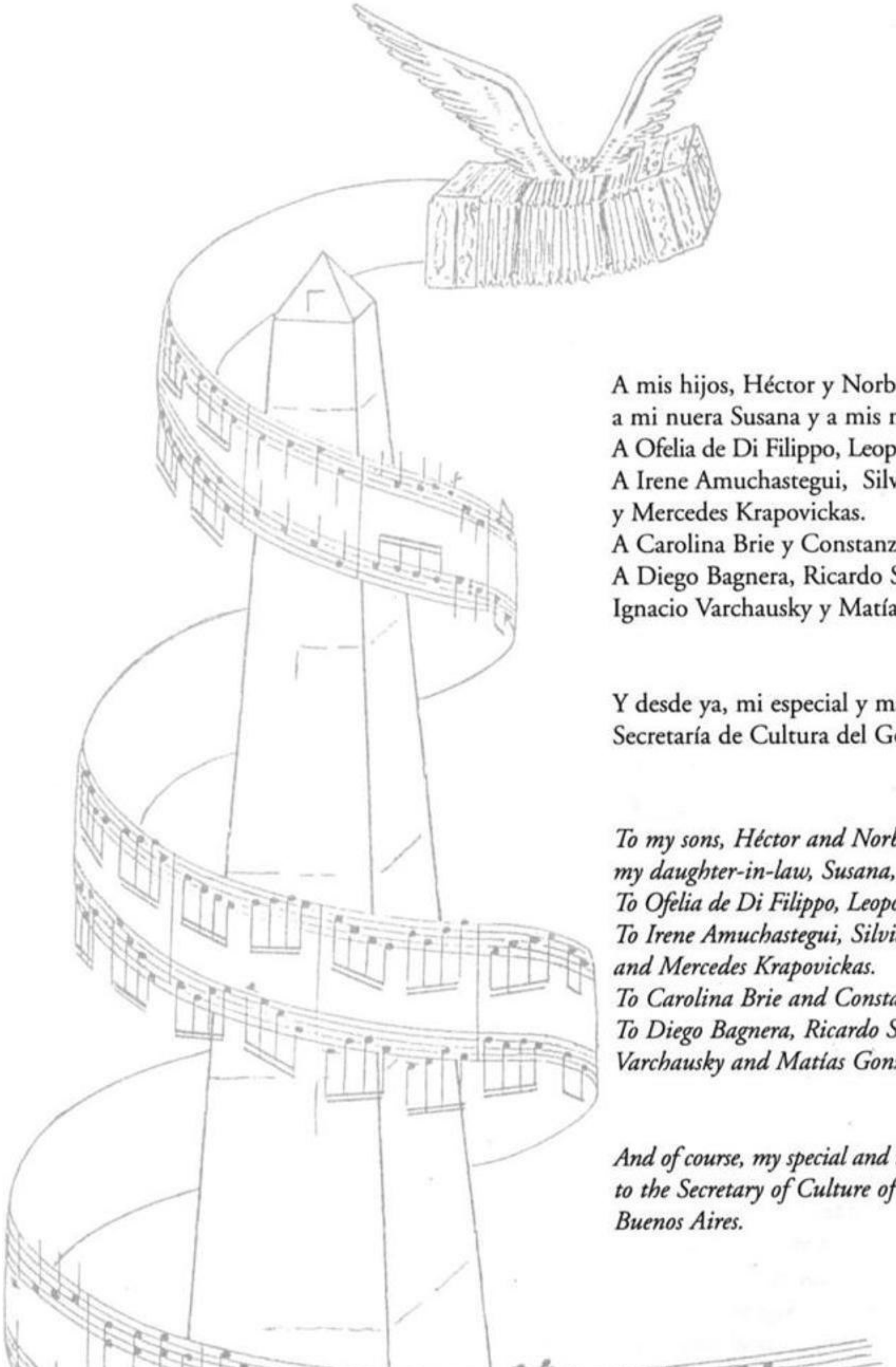


A mis hijos, Héctor y Norberto Horacio,
a mi nuera Susana y a mis nietos.
A Ofelia de Di Filippo, Leopoldo Federico y Oscar Zucchi,
A Irene Amuchastegui, Silvia Sánchez
y Mercedes Krapovickas.
A Carolina Brie y Constanza Niscovolos.
A Diego Bagnera, Ricardo Salton, Rodolfo García,
Ignacio Varchausky y Matías González.

Y desde ya, mi especial y más grande agradecimiento a la Secretaría de Cultura del Gobierno de la Ciudad.

To my sons, Héctor and Norberto Horacio,
my daughter-in-law, Susana, and my grandchildren.
To Ofelia de Di Filippo, Leopoldo Federico and Oscar Zucchi,.
To Irene Amuchastegui, Silvia Sánchez
and Mercedes Krapovickas.
To Carolina Brie and Constanza Niscovolos.
To Diego Bagnera, Ricardo Saltón, Rodolfo García, Ignacio Varchausky and Matías González.

And of course, my special and most profound acknowledgment to the Secretary of Culture of the Government of the City of Buenos Aires.

Curiosamente, aún en los inicios del siglo XXI, el bandoneón sigue siendo un firme aliado de la construcción artesanal. Del mismo modo, su literatura musical, y en especial respecto del tango, se transmite en forma oral, a lo largo de varias generaciones y conforme a su tradición. La edición entonces, de este trabajo de Marcos Madrigal, quien es reconocido por sus pares como el maestro indiscutido de varias generaciones, nos llena de orgullo y satisfacción en Ricordi, tanto por la calidad de su autor, como por la trascendencia de este trabajo, que siendo el más completo en la materia, aporta los principios fundamentales del instrumento y su relación con el tango para las actuales y nuevas generaciones de músicos. Las ediciones de tango que Ricordi viene desarrollando en su sello editorial Melos se viste de gala con este excelente método del maestro Madrigal.

Ricordi desea agradecer muy especialmente la continua dedicación que el Lic. Ricardo Saltón puso en el presente trabajo. Su constante supervisión de cada capítulo junto con el autor, así como con esta casa editora, permitieron que hoy llegue este libro a sus manos, manteniendo "viva" la tradición oral a la que muy frecuentemente nos acostumbran las expresiones populares.

Curiously enough, even at the beginnings of the XXIth century, the bandoneon continues to be a firm ally of artisan handcraft. In the same way, its musical literature, especially Tango, is transmitted orally through generations in accordance with its own tradition. Thus, the edition of this work by Marcos Madrigal, acknowledged by his peers as the indisputable master of a number of generations, gives us at Ricordi good reason for pride and satisfaction, because of the quality of its author, as well as the transcendence of this work which, being the most comprehensive in the field, provides the new generations of musicians with the fundamental principles of the instrument and its relationship with Tango. The Tango Editions, developed by Ricordi through its publishing label Melos, have are honored to present this excellent method by Maestro Madrigal.

Ricordi would like to give special thanks for the continuous dedication of Lic. Ricardo Saltón to this work. His constant supervision of each chapter, together with the author and this publishing house, made it possible for this book to arrive to your hands, keeping alive that oral tradition we are used to in the popular expressions.

La aparición de libros de tango donde sus músicos pioneros y fundadores vuelcan su experiencia es un paso literalmente trascendente. Así, el tango se transmite y trasciende a sí mismo, permitiendo que nuevas generaciones de músicos vean facilitada su formación estilística y técnica, sin disociar una de la otra.

Consolidando la polea de transmisión de la herencia y esencia del género, el tango pasa de ser "en sí" a "para sí." Al maestro Madrigal y su maestría le debemos un infinito agradecimiento por confesarnos y confiarnos el trabajo y el amor de toda su vida. Con su método, el bandoneón ahora puede pegar varias veces la vuelta al mundo y al tiempo, no sólo a través del instrumento, los instrumentistas y las grabaciones, sino también contenido en un libro desbordante de un contenido imposible de contener. La música de Buenos Aires y su instrumento paradigmático está ahora a disposición de los músicos de todos los aires del mundo. Como músico y entonces Director de Música de la Ciudad de Buenos Aires (MBA), me siento muy honrado y orgulloso de haber impulsado este proyecto realizado en un equipo donde la presencia clave de Gustavo Mozzi, Director Artístico de la MBA y nuestros entusiastas colaboradores, motorizó su feliz realización.

GABRIEL SENANES

The publication of Tango books where its pioneering musicians and founders distill their experience is literally a transcendent step. Thus, the Tango is transmitted and transcends itself, allowing the newer generations of musicians an easier access throughout their stylistic and technical education, without dissociating one aspect from the other. In securing the gears that transmit the heritage and essence of the genre, Tango ceases to be "in itself" and acquires a "for itself". To Maestro Marcos Madrigal and his mastery, we owe infinite gratitude for confessing and passing on to us the work and love of all his life. With his method, the bandoneon can now trip all around the globe in space and time, not only through the instrument, the players and the recordings, but also inside a book overwhelming with a content impossible to withhold. The music of Buenos Aires and its paradigmatic instrument is now available to musicians at every corner of the world. As a musician and by then Director of Music of the City of Buenos Aires (MBA), I feel honored and proud to have propelled this project with a group where the crucial presence of Gustavo Mozzi, Artistic Director of the MBA and our enthusiastic collaborators made its creation possible.

GABRIEL SENANES

A LA GUARDIA NUEVA

El presente método para bandoneón es un único y original sistema de enseñanza en el cual el autor sienta las bases indispensables para lograr el completo dominio del instrumento a través de estudios que, con excepción de algunos introductorios, no son meramente técnicos - y aquí una de las originalidades del libro- sino también melódicos. Sin menoscabar el rigor ni las exigencias de su naturaleza, la mayor parte de los estudios -en especial, de la segunda parte en adelante- exceden su condición de ejercicios para transformarse en música; una música secretamente minada de las dificultades técnicas más y menos usuales de ejecución. Sólo Pedro Maffia -cuyo método, hoy casi inahallable, incluía 50 estudios melódicos- preanunció de algún modo esta búsqueda, profundizada ahora por Madrigal, quien, yendo más lejos, codifica, como nadie hasta hoy, por escrito, desde el tango, el proceso gradual, minucioso y sutil, muchas veces lento, en el que sólo la técnica, a fuerza de más y más técnica, logra atenuarse para pasar triunfalmente inadvertida y convertirse en acabada expresión musical. Así, el carácter melódico de los estudios conduce al alumno -casi distraídamente, desde sus primeros pasos- a una inevitable comprensión, asimilación y práctica de las intenciones y las formas de interpretación que cada estudio exige e inspira: deliberadamente, Madrigal elude indicaciones interpretativas. "Un músico -sostiene Madrigal- es un intérprete, no un repetidor de notas e intenciones prestadas.

Debe por eso intepretar lo que, según él y para él, las notas dicen más allá del pentagrama. Debe determinar, en suma, las intenciones de cada frase y cada compás desde su sensibilidad, época y contexto." El incentivo del estudiante -otro de los objetivos de fondo de Madrigal- está de este modo logradamente planteado desde el inicio.

El presente método es el resultado inevitable de la equilibrada síntesis didáctica y vivencial que, como pocos bandoneonistas, encarna el autor: Marcos Madrigal integró formaciones trascendentales de la historia de Buenos Aires - Osvaldo Pugliese, Horacio Salgán, Julio De Caro, Alfredo Gobbi, Argentino Galván, Osvaldo Fresedo, Julio Ahumada - Miguel Bonano, Carlos García, Francisco Lomuto, Carlos Figari y José Tinelli, entre otras- y, en determinado momento de sus respectivas carreras, tuvo a su vez por alumnos a grandes instrumentistas de distintas generaciones: Ernesto Baffa, Dino Saluzzi, José Pepe Libertella, Osvaldo "El Marinero" Montes, Chacho Gilardi, Víctor Hugo Villena, Marcelo Nisinman, Gabriel Fernández y Horacio Romo entre muchos otros. Es además Académico de Honor de la Academia Nacional del Tango y fue declarado Gloria del Tango por la Academia Porteña del Lunfardo.

FOR THE NEW GUARD

The present method for bandoneon is a unique and original learning system in which the author establishes the indispensable basis to achieve the complete control of the instrument through studies which, except for some introductory basics, are not merely technical -one of the original aspects of this book- but also melodic. Without underrating their intrinsic difficulties and demands, most of them -especially after the first part- exceed their condition of exercises to become music; a music secretly undermined with the more or less usual technical difficulties for the player. Only Pedro Maffia -whose method, nowadays almost impossible to find, included 50 melodic studies- somehow forecasted this quest, now deepened by Madrigal who, going farther, decodes from inside Tango the gradual process, meticulous and subtle, and frequently slow, through which only technique with the help of even more and more technique can gradually dim and finally become triumphantly unaware of itself, achieving the status of consummate musical expression. Thus, the melodic character of these studies leads the student -almost without perceiving this, from the very first steps- to an inevitable comprehension, assimilation and practice of the intentions and proper interpretation that each study demands and inspires: deliberately, Madrigal eludes any interpretive indications. A musician, holds Madrigal, is a performer and interpreter, not a mere note-player who imitates the intentions of others. That's why he or she must interpret what the notes are saying from beyond the score. An interpreter must decide, in the end, the intention behind each phrase and each bar according to their own sensibility, the historical period they belong to and the musical context. "The incentive for the student -one of Madrigal's permanent goals- is in this way successfully proposed from the very beginning".

This method is the inevitable result of a balanced synthesis between didactic and experiential aspects which, like very few bandoneon players, the author of this book continues to embody. Marcos Madrigal was a member of transcendental formations conducted by the big names in the musical history of Buenos Aires -Osvaldo Pugliese, Horacio Salgán, Julio De Caro, Alfredo Gobbi, Argentino Galván, Osvaldo Fresedo, Julio Ahumada - Miguel Bonano, Carlos García, Francisco Lomuto, Carlos Figari y José Tinelli, among others- and many great players of different generations were his students at some point in their careers: Ernesto Baffa, Dino Saluzzi, José Pepe Libertella, Osvaldo "El Marinero" Montes, Chacho Gilardi, Víctor Hugo Villena, Marcelo Nisinman, Gabriel Fernández, Horacio Romo, among many others. He is also a Honoris Causa Academic at the National Academy of Tango and was proclaimed a Glory of Tango by the Lunfardo Academy of Buenos Aires.

Prologado y celebrado por quienes, según Astor Piazzolla, encarnan lo mejor del bandoneón en la historia del tango -Roberto Di Filippo y Leopoldo Federico-, el método se suma así a otros anteriores, enriquece una frágil bibliografía técnica -de magra tradición en el género- y adquiere entidad de legado en la historia musical de Buenos Aires.

Diego Bagnera
Buenos Aires, septiembre de 2002

Celebrated with forewords by those who, according to Astor Piazzola, incarnate the best of bandoneon in the history of Tango -Roberto Di Filippo and Leopoldo Federico-, this method adds its contribution to that of previous works, enriching a fragile bibliography on technique -of meager tradition in this genre- and acquires the height of a legacy in the musical history of Buenos Aires.

Diego Bagnera
Buenos Aires, September, 2002

UN TRABAJO EXCEPCIONAL

Cada vez que con satisfacción comento la cantidad y calidad de valores jóvenes que han surgido en las filas del género (sobre todo bandoneonistas), no puedo dejar de lamentar que yo no me haya dedicado a la enseñanza, para por lo menos tener la satisfacción de que algún día alguien diga: "Este pibe es alumno de Federico".

Por suerte, hay maestros como Marcos Madrigal, a quien conozco desde siempre, cuando integraba la Orquesta de Horacio Salgán y Howard-Landi, entre otras. El ha logrado, con su maestría y su método para bandoneón -que considero excepcional-, forjar discípulos que hoy son realmente figuras indiscutibles y que hacen honor al Maestro; tales son los casos de Marcelo Nisinman y Horacio Romo, entre otros.

Querido Marcos: por tu esfuerzo y dedicación, quiero felicitarte y desear que sigas mucho años más brindando y transmitiendo el gran amor que sentís por la enseñanza del fuelle, que tanto amamos.

Leopoldo Federico
Padrino de Buenos Aires Nácar
Buenos Aires, septiembre de 2002

AN OUTSTANDING WORK

Each time I comment, with satisfaction, on the number and quality of promising young musicians that have emerged from the lines of the genre (above all bandoneon players), I can't cease to regret for not having dedicated myself to teaching, to have at least the satisfaction of hearing someone say: "That guy is Federico's student".

Fortunately, there are teachers like Marcos Madrigal, whom I've known for ages, since he played in the Orchestra under Horacio Salgán and Howard-Landi, among others. He has succeeded, with his mastery and his method for bandoneon -which I regard as outstanding-, in producing disciples which are nowadays really incontrovertible figures and honor their teacher, Marcelo Nisinman and Horacio Romo, just to name a few.

Dear Marcos: I want to congratulate you for your effort and dedication and wish that you keep spreading the great love that you feel for the teaching of the fuelle (the bellows, *i.e., the bandoneon*), which we love so very much.

Leopoldo Federico
Godfather of Buenos Aires Nácar
Buenos Aires, September, 2002

UNA NUEVA MANERA DE TECNIFICARSE

La presente obra procura posibilitar a los estudiantes y ejecutantes de bandoneón de nuestro tiempo una técnica de independencia en ambas manos.

El maestro Marcos Madrigal, de prestigiosa trayectoria en el ámbito musical, ha logrado fehacientemente coordinar en este volumen, una obra didáctica, aportando en sus distintas partes la experiencia que, sin lugar a ludas, lo acredita en la docencia.

Esta recopilación de estudios da al instrumento una envergadura mayor y lo deja, invariablemente, en condiciones superiores: extrae de él una conducción más amplia y un conocimiento profundo, preparando al discípulo en un repertorio de mayor jerarquía musical.

Estos estudios técnicos y melódicos en progresiva dificultad involucran una nueva manera de tecnificarse, permitiendo facilitar la posición de la mano sobre el teclado.

Con el estudio de las lecciones de este método, el autor propone que el alumno encuentre en sus progresivas dificultades el elemento que le permita (sumado a sus condiciones) el dominio deseado del instrumento.

Aquellos que sentimos admiración por el arte debemos estar orgullosos por este magnífico esfuerzo que, a través de los años, se ve realizado en el presente texto por el maestro argentino Marcos Madrigal.

ROBERTO DI FILIPPO
Buenos Aires, noviembre de 1987*

* *El prólogo de Di Filippo acompañó la primera edición -parcial- del autor del presente método.*

A NEW APPROACH TO TECHNIQUE

The present work seeks to offer the students and players of bandoneon of our time a technique for the dissociation of both hands.

Professor Marcos Madrigal, of renowned career in the musical world, has successfully achieved in this volume the composition of a didactical work that incorporates in its different parts all the experience that undoubtedly he is credited for as a teacher.

This compilation of studies endows the instrument with a greater importance and invariably heightens the current conditions: it extracts from it a more ample conduction a profound knowledge, preparing the student in a repertoire of greater musical hierarchy.

These studies, technical as well as melodic, involve with progressive difficulty a new way to absorb technique, allowing an easier approach to the position of the hand on the keyboard.

By studying the lessons contained in this method, the author proposes the student to find in its progressive difficulties an element (added to his/her conditions) that guides him to the desired mastery of the instrument.

Those who, like us, admire art must be proud of this magnificent effort which, through the years, is now materialized in the present text by the Argentinean master Marcos Madrigal.

ROBERTO DI FILIPPO
*Buenos Aires, November, 1987**

* The foreword by Di Filippo accompanied the first-not complete- edition of the present method.

PLACER Y RIGOR: DOS ELEMENTOS CLAVES

A pesar de la nueva inclusión de estudios preliminares sobre conocimiento del teclado y de las indicaciones con las que, como maestro, enseño y recomiendo enseñar la ejecución del instrumento, el presente método está dirigido especialmente a aquellos estudiosos del bandoneón que se encuentran en etapa avanzada, a quienes quieren perfeccionarse en su manejo y, desde ya, como sugerí hace un momento, a los profesores que, no dudo, encontrarán en él una guía y un apoyo a las lecciones que dicten.

Se trata de música pensada, sentida y escrita para bandoneón.

Si bien hay digitaciones que a ejecutantes de cierto nivel tal vez puedan resultarle novedosas, no pretendo sentar cátedra ni creo haber inventado nada. Mi propósito -y mi consejo- es que el alumno encuentre gozo en el estudio y posterior dominio de las lecciones, las cuales, como el título del libro lo señala, tienen la particularidad el ser no sólo complejamente técnicas sino, a su vez, melódicas.

Para terminar, quiero dejar constancia de mi agradecimiento a mis amigos, alumnos y colegas, ya que sin su esfuerzo y aporte me hubiera sido imposible realizar este trabajo.

También, mi reconocimiento y admiración a dos distinguidos músicos y maestros: Horacio Salgán y Osvaldo Pugliese, cuyas orquestas tuve el honor de integrar y de las cuales recibí invalorables enseñanzas en el arte de la música.

Marcos Madrigal

MARCOS MADRIGAL
Buenos Aires, Septiembre de 2002

PLEASURE AND RIGOR TWO KEY ELEMENTS

Despite the recent inclusion of preliminary studies, useful for getting used to the keyboard, and the indications which I, as a teacher, use and recommend for teaching on this instrument, the present method is especially directed to the those committed to the study of the bandoneon in an advanced stage, who wish to perfect their playing and, of course, as I've just suggested, to the teachers, who will surely find in it a guide and useful reference for their lessons.

This is about music that was thought, felt and written for bandoneon.

Although there might be fingerings that performers of a certain level may find novel, I do not pretend to preach or have property rights on anything. My purpose -and my advice as well- is to let the student find pleasure in the study and later in the mastering of these lessons, which, as the title indicates, have the particular feature of being not just burdened by technical complexities, but also of being melodic.

Finally, I would like to express here my gratitude to my friends, disciples and colleagues for all their efforts and contributions, without which this work could not have been possible.

Also, mi acknowledgment and admiration for two distinguished musicians and teachers: Horacio Salgán and Osvaldo Pugliese, in whose orchestras I've had the pleasure to play on from which I received invaluable lessons on the musical art.

Marcos Madrigal

MARCOS MADRIGAL
Buenos Aires, September, 2002

ACLARACIONES PRELIMINARES IMPORTANTES

El bandoneón es un aerófono portátil, que consiste en dos cajas armónicas, las cuales contienen en su interior juegos de lengüetas libres en número variable que son puestas en vibración por la acción de un fuelle. Existen básicamente dos tipos de instrumentos: los llamados *cromáticos* y los llamados *acromáticos* o *diatónicos*. La diferencia está dada porque en un caso -el cromático, sólo en uso actualmente en algunas regiones de Alemania como instrumento folklórico- produce el mismo sonido abriendo o cerrando el fuelle y tiene su teclado ordenado de ese modo, mientras el diatónico -el que conocemos en el Río de la Plata, de uso en el tango- produce diferentes sonidos al abrir o cerrar el instrumento y presenta además un aparente desorden en la disposición de sus teclas.

El bandoneón *diatónico* estándar posee, sumando ambas botoneras, una extensión de casi cinco octavas distribuidas en las 71 teclas -38 correspondientes a la mano derecha y 33 a la mano izquierda-, que expresan un total de 142 voces. Esa distribución de las notas en el teclado no está regida -a diferencia de muchos otros instrumentos- por un orden lineal, lógico, fácilmente reconocible por lo ascendente o descendente de las escalas en la sucesión de las teclas. Es decir que junto al Do no encontraremos el Do *sostenido* ni, sucesivamente, junto a éste el Re ni luego el Re *sostenido* ni, siguiendo un orden que no implique saltos, el resto de la escala. Las teclas están además de costado. "Es como un misterio -decía Piazzolla-, uno no las ve. En el piano el teclado está de frente, el violinista mira continuamente sus manos, el contrabajista también, pero en el fuelle, a gatas, se ven los dedos".

Esto nos mete de lleno en las tres principales dificultades que, para su ejecución, presenta inicialmente el instrumento *diatónico* que aquí nos ocupa:

1. La imposibilidad de ver los teclados
2. El sistema doble de voces; el hecho de que una misma tecla emita dos sonidos distintos, uno abriendo y otro cerrando el fuelle.
3. La extraña ubicación de las notas en el teclado.

El bandoneón tampoco posee claramente diferenciadas -como el piano con las teclas blancas y negras- las notas naturales de las alteradas. Esa aparentemente anárquica ubicación de las notas dificulta así el estudio inicial del instrumento. Suele decirse incluso (y en muchos casos es

IMPORTANT PRELIMINARY NOTES

The bandoneon is a portable wind instrument that consists in two harmonic boxes containing in the inside sets of free reeds in variable number, which are caused to vibrate by the action of a bellows. Basically, there are two classes of instrument of this kind: those called chromatic and the achromatic or diatonic. The difference consists in that the chromatic - used presently only in some regions of Germany as a Folk instrument- produces the same sound either opening (expanding) or closing (contracting) the bellows, and its keyboard is organized in a chromatic order, like a piano. The diatonic bandoneon, the one we know in the area of the River Plate, used in Tango, produces different sounds as we open and or close the bellows. Additionally, it shows an apparent chaos in the disposition of its keys.

The standard diatonic bandoneon possesses, counting both keyboards, an extension of almost five octaves, distributed in 71 keys -38 corresponding to the right hand and 33 to the left- that amount to 142 voices. This distribution of the notes over the keyboard does not follow a linear, logical order, easily identifiable by an ascending or descending pattern in the scales seen in the succession of keys. That is to say, next to C we will not find a sharp C, and then a D, and so on for the rest of the scale, which follows a leaping organization. Furthermore, the keys are on the sides. "It is like a mystery - said Piazzolla- because you don't get to see them. On the piano you face the keyboard, the violinist watches all the time his fingers, as well as the double-bass player, but in the bellows, you hardly get to see your own fingers.

This introduces as directly to the three main difficulties that this diatonic instrument presents to us at the beginning:

1. The impossibility to see the keyboards
2. The double system of voices: the fact that the same key can produce two different notes when opening or closing the bellows.
3. The odd organization of the keyboard

Also, the bandoneon does not possess clearly differentiated features -like the piano, which has white and black keys- for the natural versus the altered notes. This apparently anarchic distribution of the keys makes the initial study of this instrument more difficult. It is often said (in many cases it is even

verdad) que el sonido de tocar cerrando carece, a su vez, del mismo brillo que el de tocar abriendo.

Todas estas dificultades o "contras" que plantea el bandoneón en el inicio pueden resultar, a ojos del principiante, un incentivo para no tocar cerrando y aún para no abordar tanto esa modalidad. Pero no debería ser así, puesto que es imposible tocar cabalmente el instrumento sin conocerlo de manera integral. Tocar cerrando es, además, fundamental para evitar los cortes en las frases musicales y lograr que el jadeo -la entrada y salida de aire- del fuelle sea imperceptible y no ensucie la emisión del sonido. Para decirlo más gráficamente: evitar tocar cerrando equivaldría a limitarse a tocar el piano con sólo tres dedos de una mano, dos de los cuales tuvieran dedales de metal. Como señalaron alguna vez Leopoldo Federico y Roberto Di Filippo, tocar exclusivamente abriendo puede ser un facilismo y una tentación para el menos dotado, pero encierra, ante todo, un gran peligro: las muñecas se van torciendo y endureciendo, y la pérdida de digitación se vuelve inevitable.

Antes de entrar de lleno en el estudio técnico del instrumento, una explicación más, vinculada a la velocidad en la digitación, muchas veces impacientemente buscada por los estudiantes. Puede sonar tautológico pero es indudablemente real: nadie aprende a correr antes de caminar. Entonces, si se dan bien los primeros pasos y si se realizan debidamente los estudios, la velocidad y el virtuosismo llegarán como una consecuencia natural. Todo en el aprendizaje del bandoneón -como en cualquier otro instrumento- debe ser gradual y no deben saltearse etapas ni pasar a instancias de mayor complejidad sin haber asimilado previamente las anteriores.

Por último, una última aclaración. Habiendo ya tanta y buena bibliografía al respecto, el estudio de la teoría y la lectura musical no han sido incluidas en este volumen y quedan en manos del alumno y/o del maestro que lo guíe en su aprendizaje.

true) that the sound of playing closing lacks the same brilliancy that one gets opening the bellows.

All these difficulties or drawbacks that the bandoneon brings to our attention initially can appear to the eyes of a beginner as an incentive to avoid playing closing and even to elude as much as possible that approach. But it must not be so, because it is impossible to play correctly the instrument without knowing it integrally. It is also fundamental to play closing so as to avoid chopping the musical phrasing and to make the "panting" -the intake and expulsion of air- imperceptible, obtaining a clean emission of sound.

We could say that limiting oneself to play only closing could be compared to playing the piano with just three fingers of one hand, with metallic fingertips in two of them. As Leopoldo Federico and Roberto Di Filippo noted once, playing only opening is a facilitation and an appealing option for the less gifted, but it is in the end a great danger: the wrists gradually get twisted and stiffened, and the loss of fingering comes as inevitable.

Before we fully begin the technical study of this instrument, a brief comment on the speed of the playing, which is not unusually looked after impatiently by students. As tautological as this may sound, it is also undeniably real: nobody learns to run before being able to walk. Thus, if the first steps are correctly taken and the studies are performed accordingly, the speed and virtuoso playing will come as natural consequence. Everything, while learning to play the bandoneon - or any other instrument- must be done step by step, without skipping stages not completely assimilated to approach those of greater complexity.

Last, a final note on music theory and music reading: the good quality and great amount of bibliography on these topics make it unnecessary to include them in this book. The responsibility rests then on the students and/or the teacher that guides their learning.

EL INICIO
Primera parte

CAPITULO 1
La mano

GETTING STARTED
First part

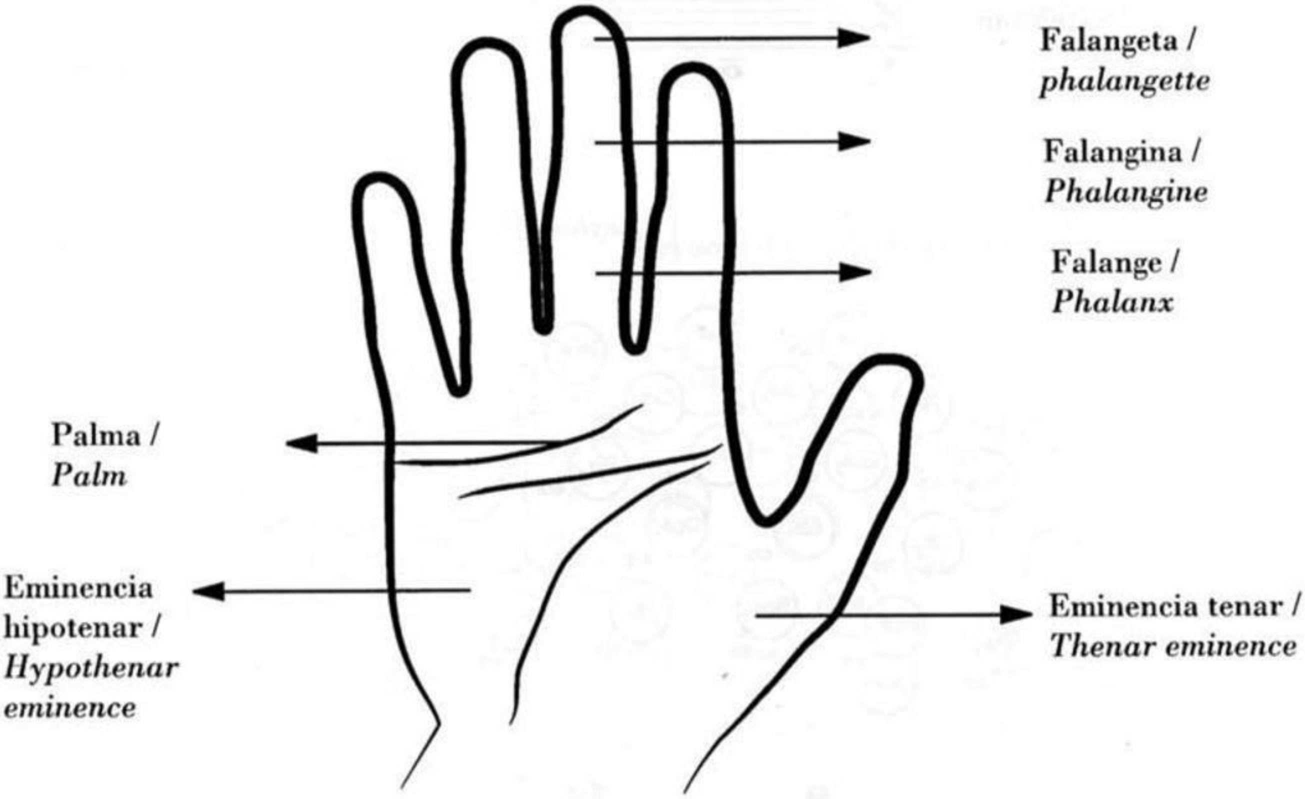
CHAPTER 1
The hand

"No huyais de las dificultades, antes bien buscadlas con ahínco hasta vencerlas"

Alberto Williams

"Do not elude, but go eagerly after the difficulties, until you overcome them"

Alberto Williams



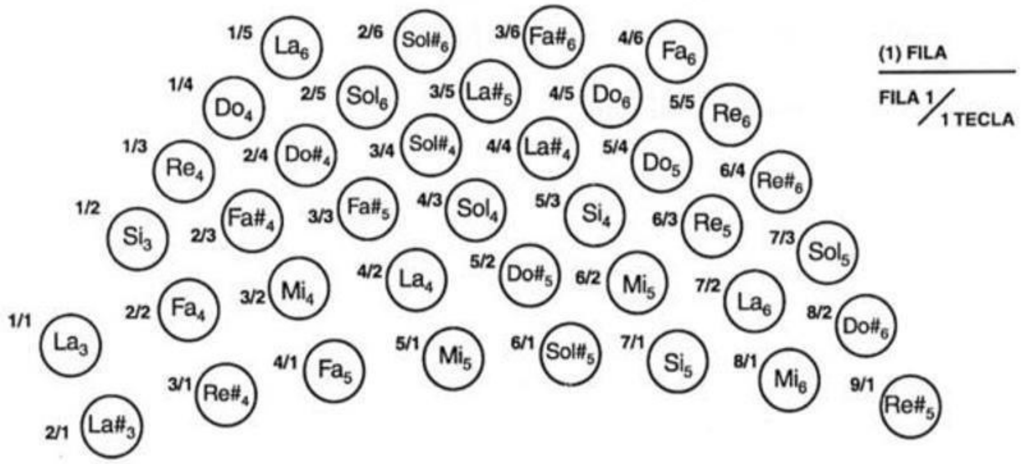
CAPITULO 2
El teclado

Bandoneón diatónico
Teclados cerrando el fuelle

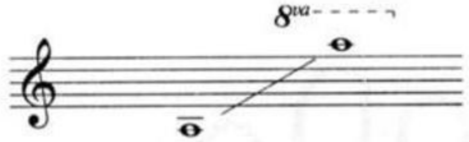
CHAPTER 2
The keyboard

Diatonic Bandoneón
Keyboard closing the bellow

Teclado de los "cantos" | *Keyboard for the higher or melodic register*

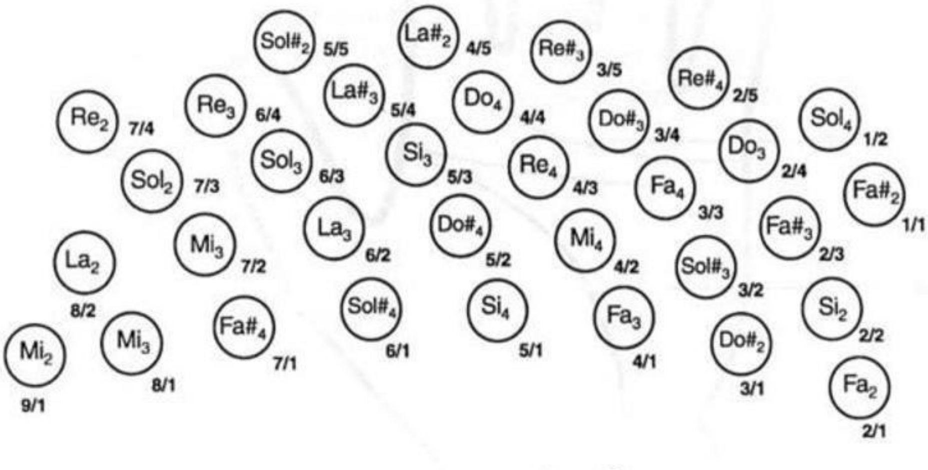


Extensión

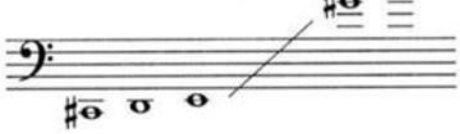


Register
(Instrument's range of notes)

Teclado de los "bajos" | *Keyboard for the bass notes*



Extensión



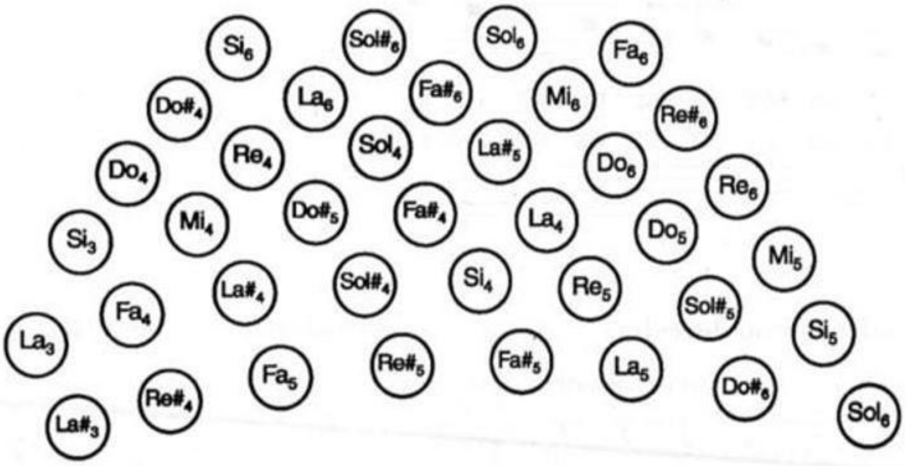
Register
(Instrument's range of notes)

Bandoneón diatónico
Teclados abriendo el fuelle

Diatonic Bandoneón
Keyboard opening the bellow

Teclado de los "cantos"

Keyboard for the higher or melodic register



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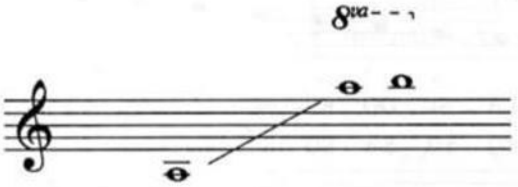
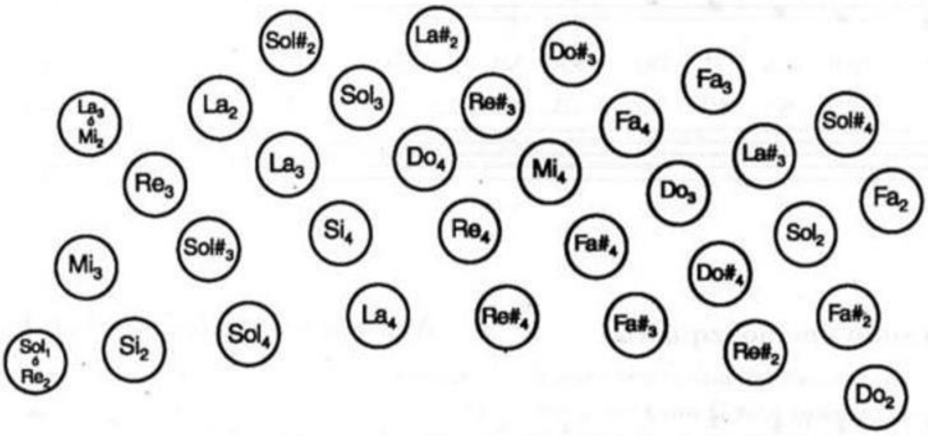


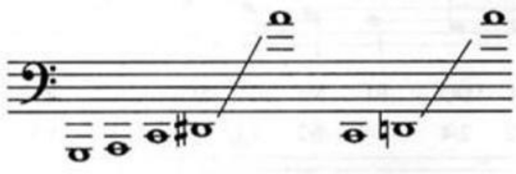
Register
(Instrument's range of notes)

Teclado de los "bajos"

Keyboard for the bass notes



Extensión



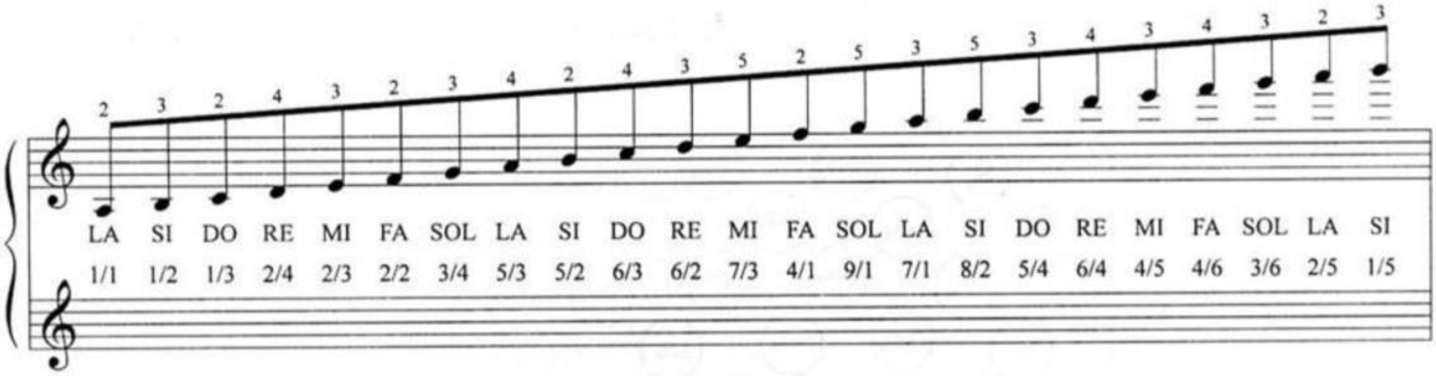
Register
(Instrument's range of notes)

CAPITULO 3
Escalas naturales (Do Mayor y La menor)

CHAPTER 3
Natural scales (C major and A minor)

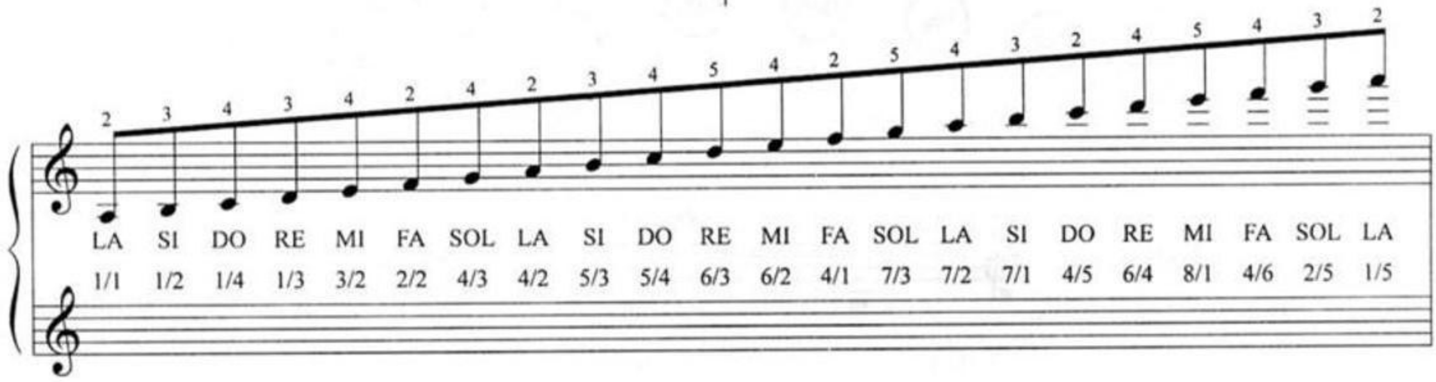
Escala natural abriendo - mano derecha

Natural scale, opening - Right hand



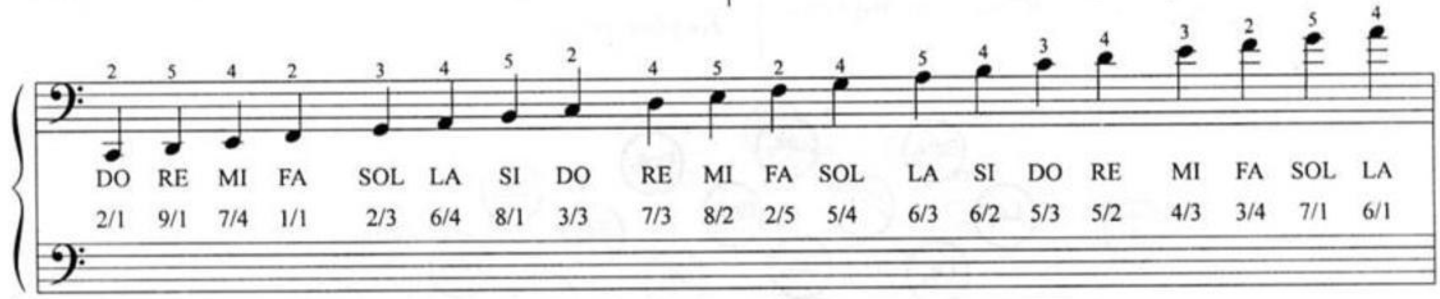
Escala natural cerrando - mano derecha

Natural scale, closing - Right hand



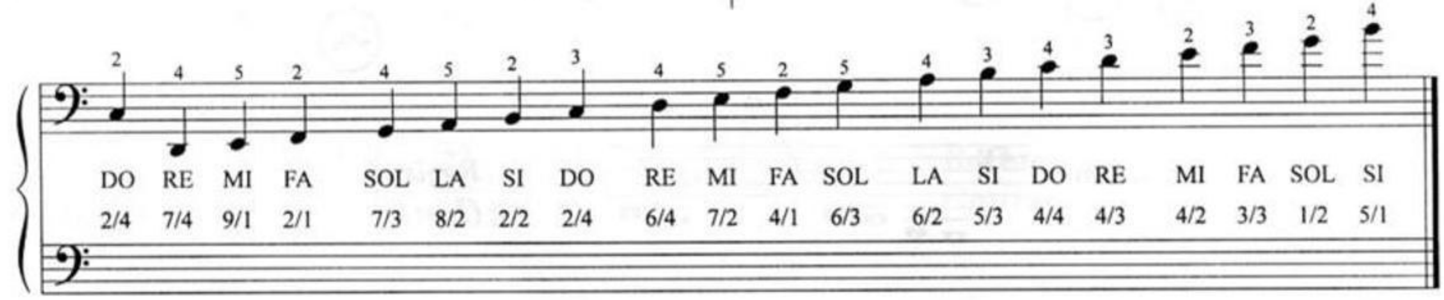
Escala natural abriendo - mano izquierda

Natural scale, opening - Left hand



Escala natural cerrando - mano izquierda

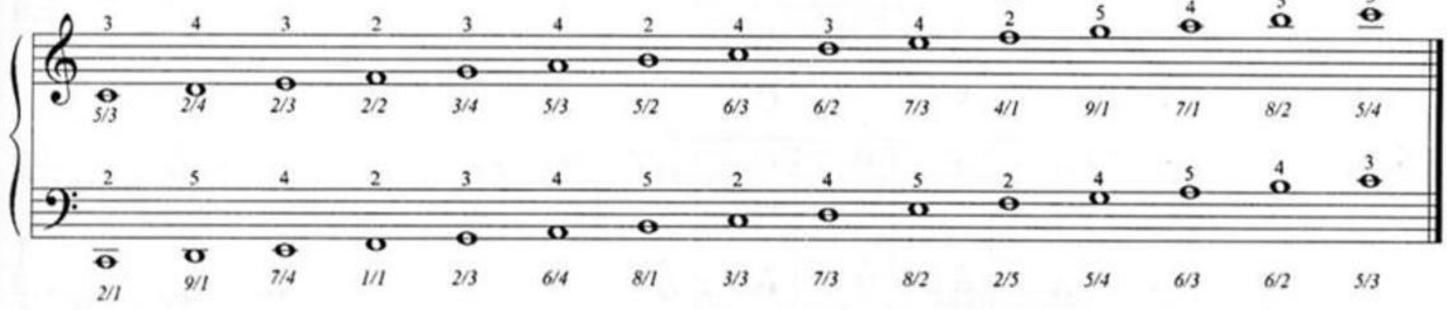
Natural scale, closing - Left hand



CAPITULO 4
Ejercicios con redondas y blancas para ambas manos

CHAPTER 4
Exercises with whole - and half notes for both hands

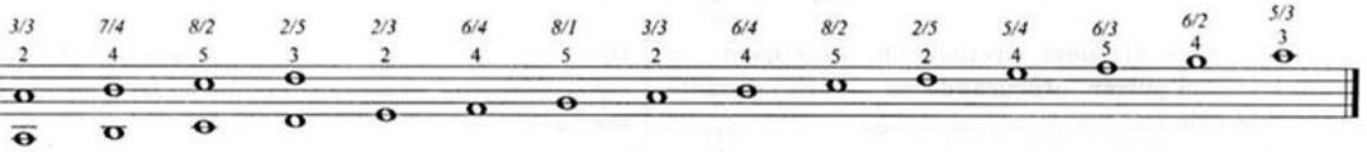
A



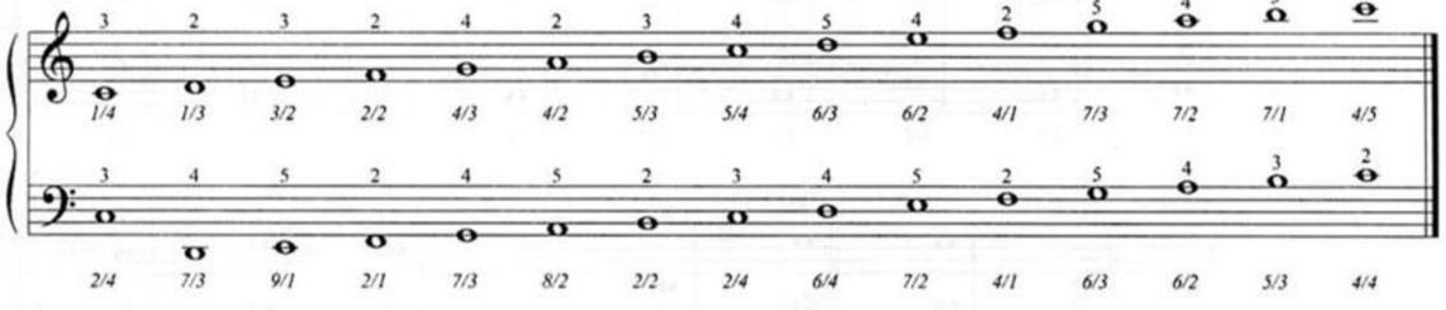
Aclaración:
Sugiero cambiar las cuatro primeras notas por la OCTAVA SUPERIOR, pues considero que para la mayoría resultaría dificultoso por la extensión del 3º al 4º dedo en las notas SOL y LA. Lo que no significa que no deban estudiarse.

Note:
I suggest changing the four first notes for those in the upper octave. I consider that this would be difficult for most players, because of the extension between the third and fourth fingers for the notes G and A. It does not imply, however, that it should not be studied.

A

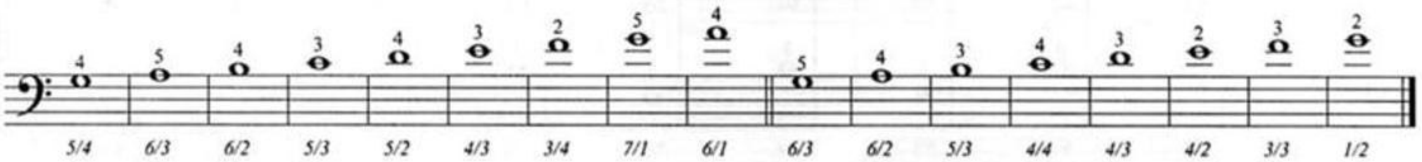


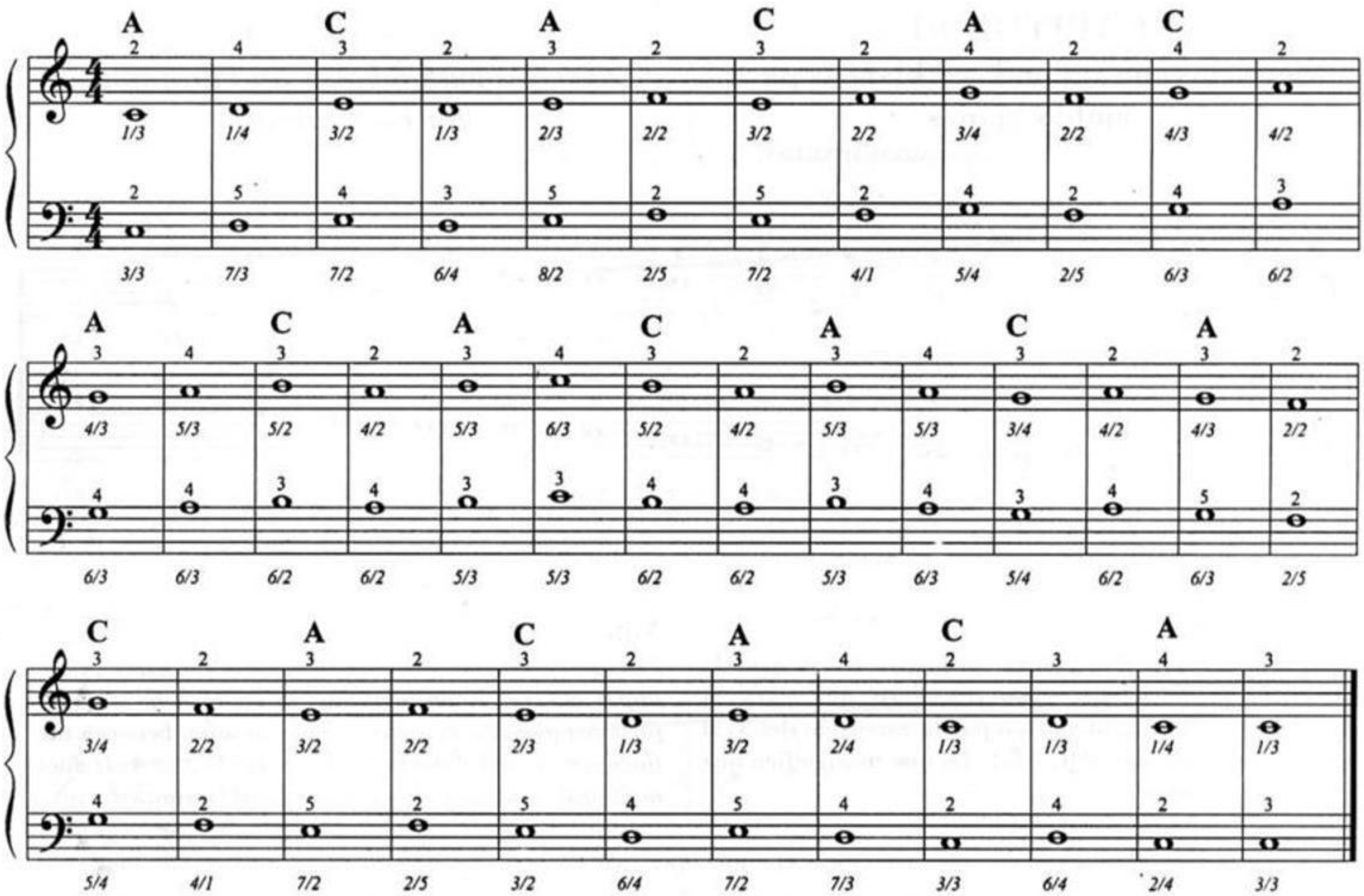
C



Antes de los siguientes ejercicios en redondas, estudiar la escala de Sol a La abriendo y de Sol a Sol cerrando la mano izquierda.

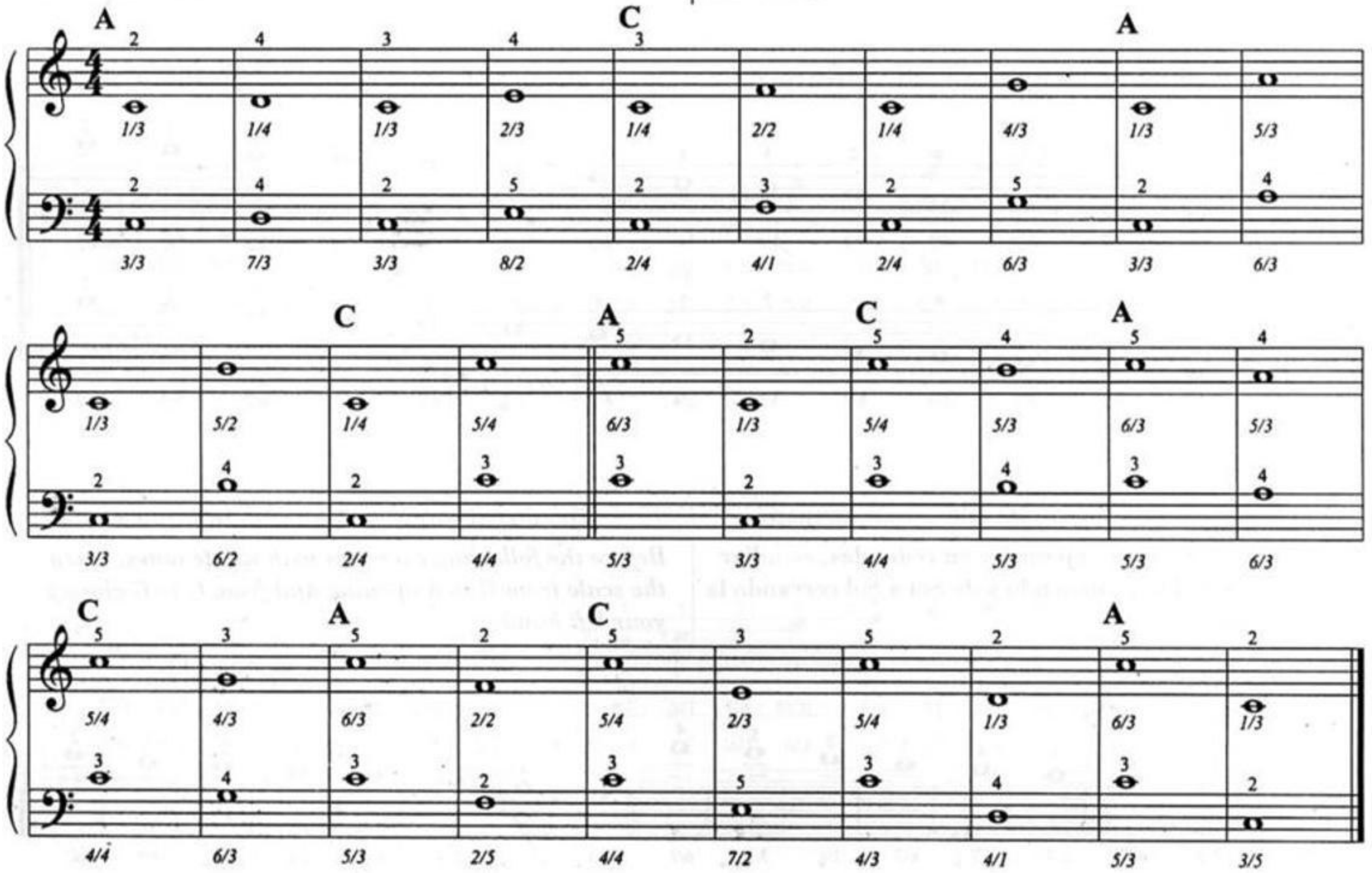
Before the following exercises with whole notes, learn the scale from G to A opening and from G to G closing your left hand.

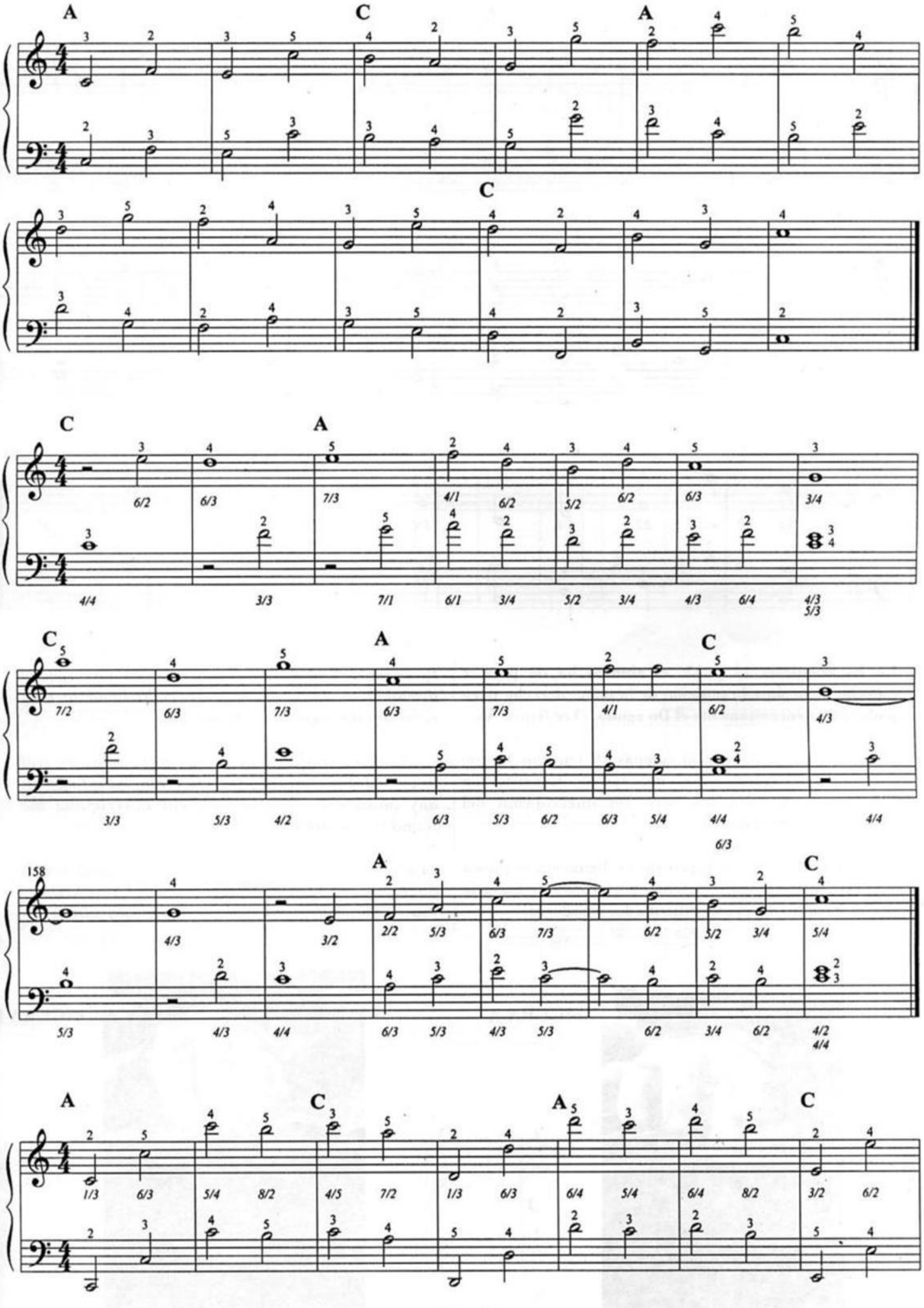


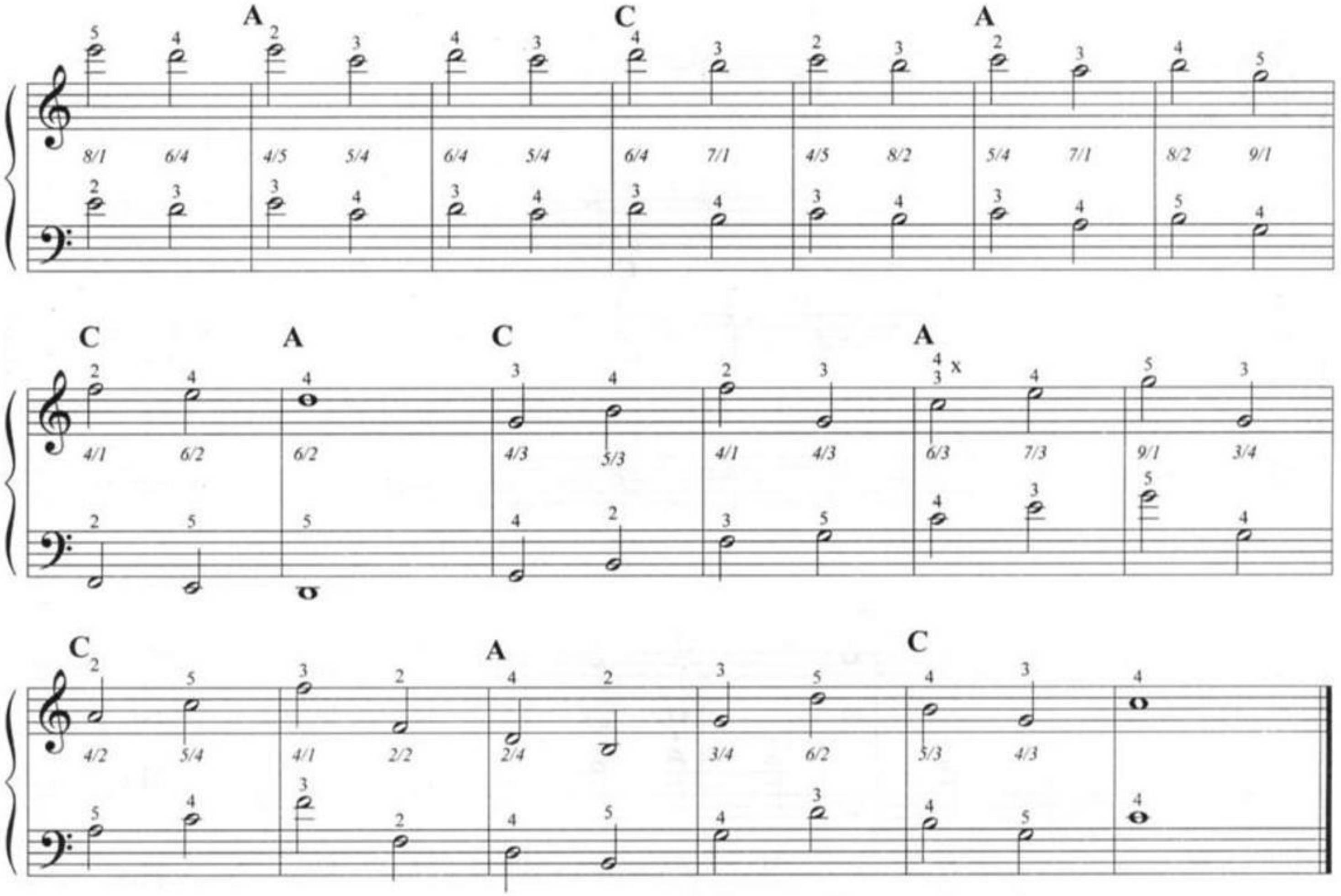


Abra y cierre el fueye presionando suavemente la válvula con el pulgar (procurando no soltarla) durante toda la lección.

Open and then close the bellows pressing the valve softly with your thumb (trying not to let it go) during the lesson.




A
C
A
C
C
A
C
A
C
158
A
C
A
C
A
C



En los compases 11 y 12, el alumno ha de prestar especial atención a la posición de la mano derecha para poder tocar correctamente el Do agudo. (Ver figura A)

En el mismo estudio, en el compás 19 tenemos lo que denominamos substitución de dedos. Consiste en reemplazar un dedo por otro sin interrupción del sonido. (Ver figura B)

Puede ocurrir en algun lugar que la digitación se pueda hace mas cómoda, efectivamente, pero conviene hacer la escrita para ir superando dificultades venideras.

In bars 11 and 12, the student must pay special attention to the position of his right hand to play correctly the high C (see figure A)

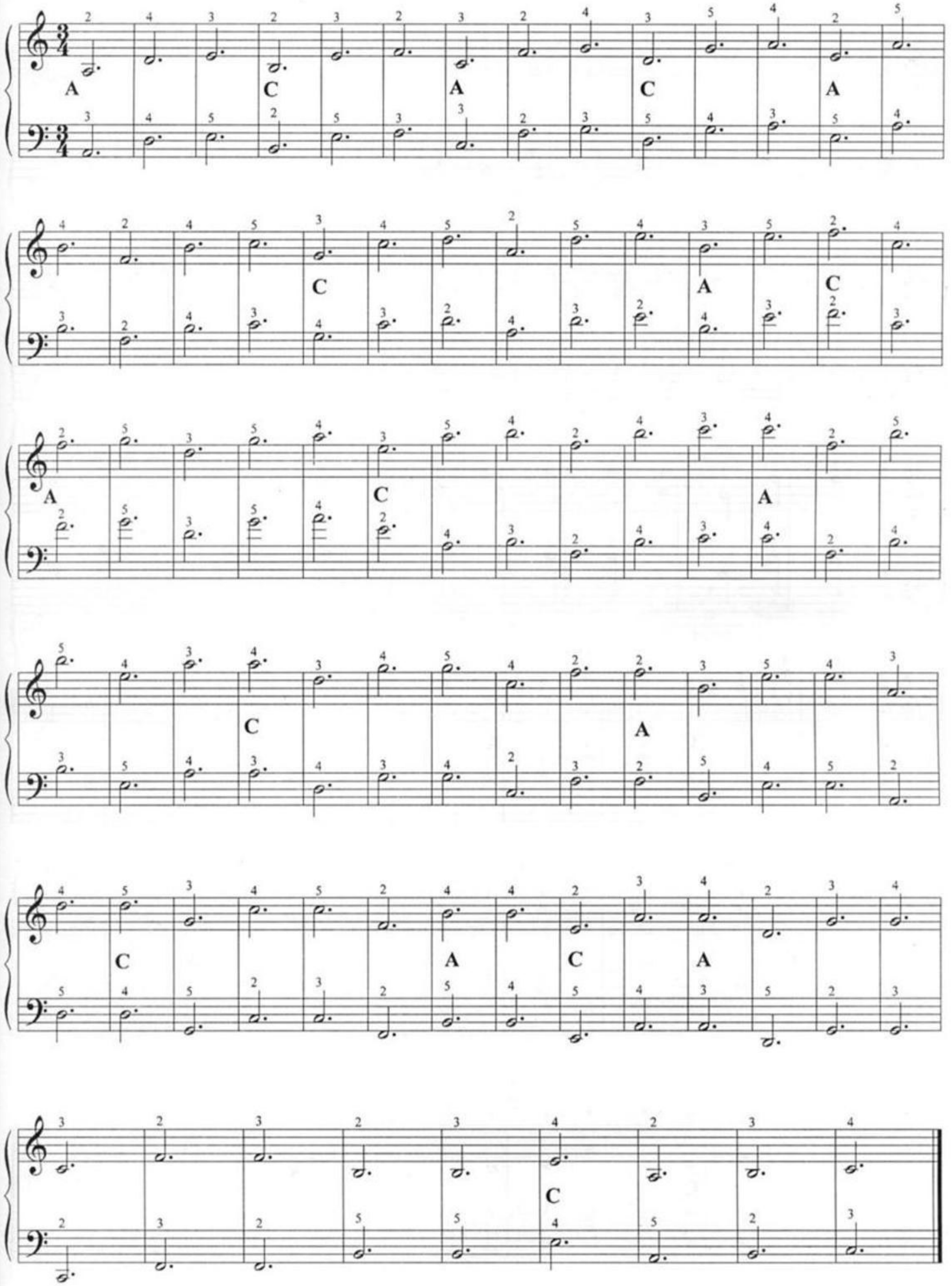
In the same study, in bar 19 we have what we call finger substitution. It consists in replacing a finger in any position for another without interrupting the sound (see figure B)

In some passages, there might be a more comfortable fingering, but I recommend to follow what is written, since it will help in overcoming future difficulties.

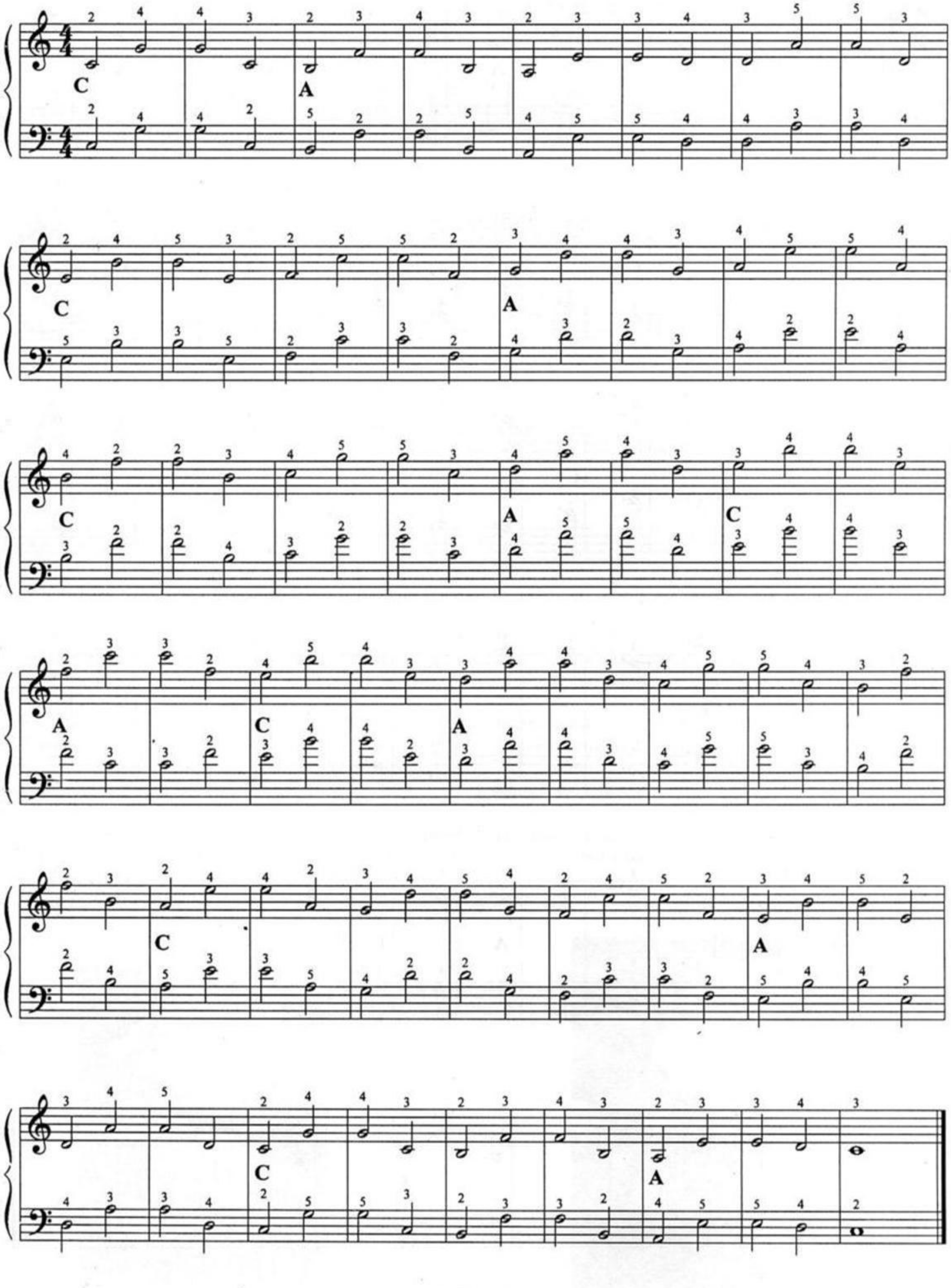
FIGURA A

FIGURA B

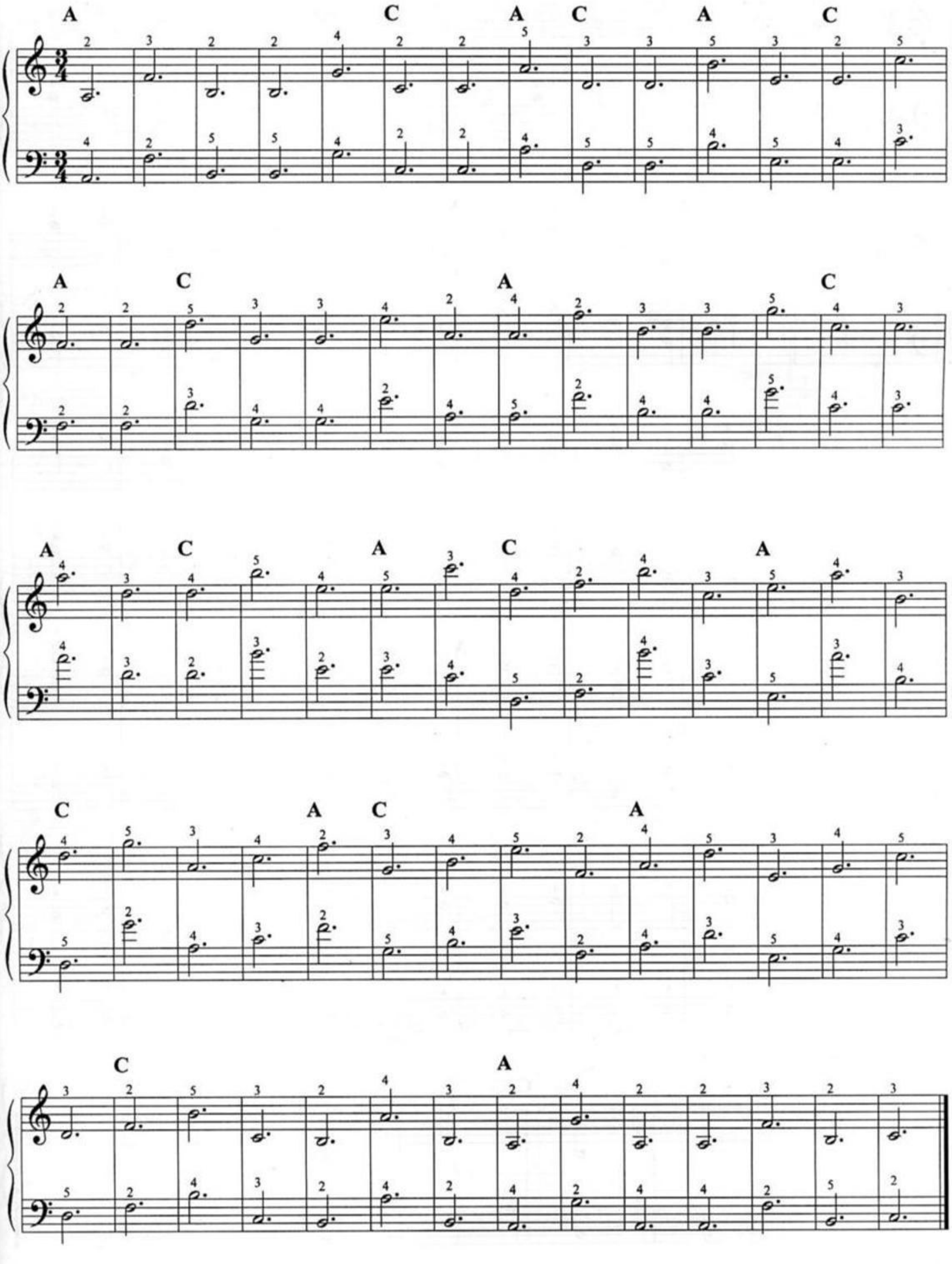
Estudio en cuartas | *Study in fourths*



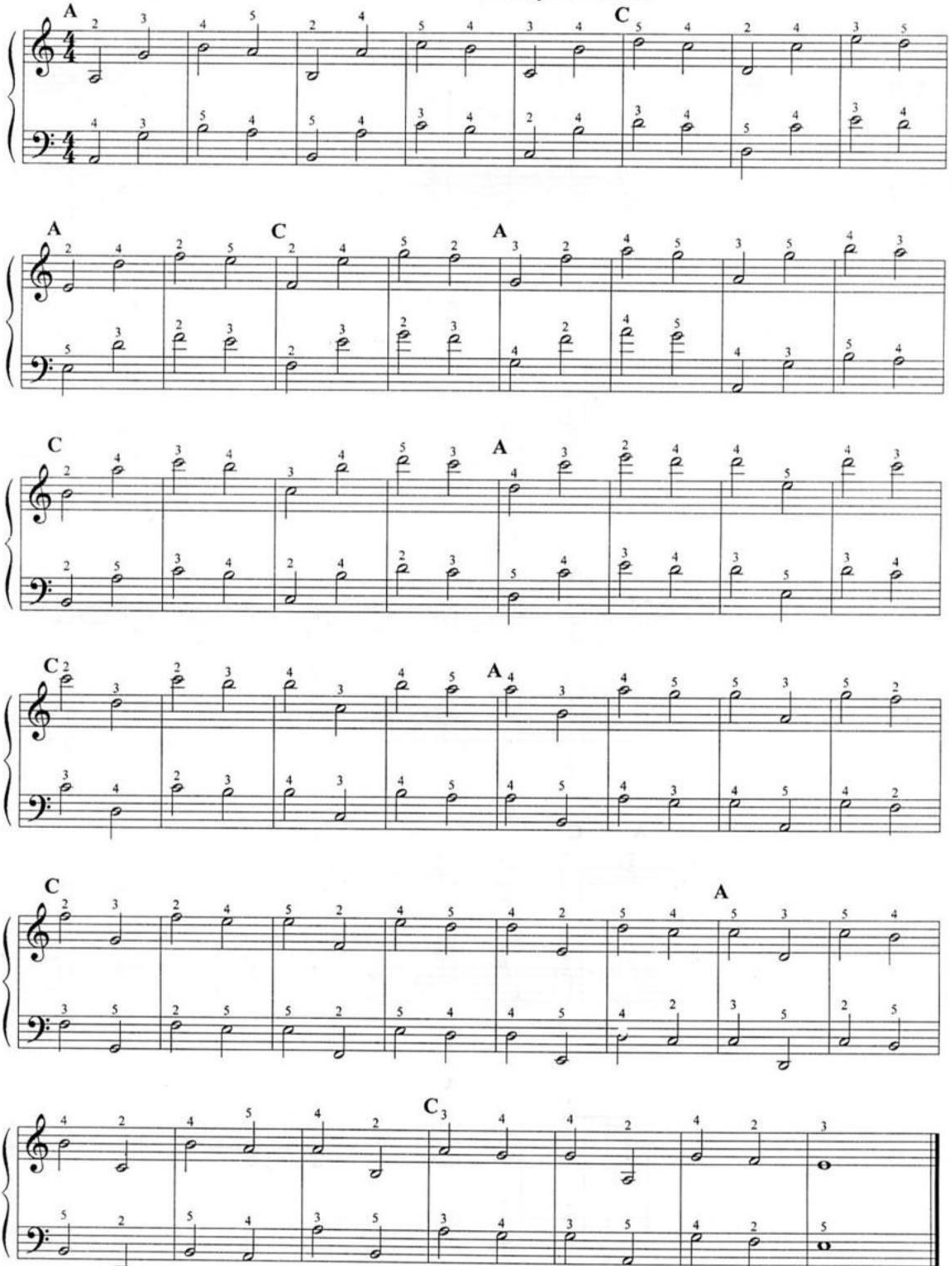
Estudio en quintas | *Study in fifths*



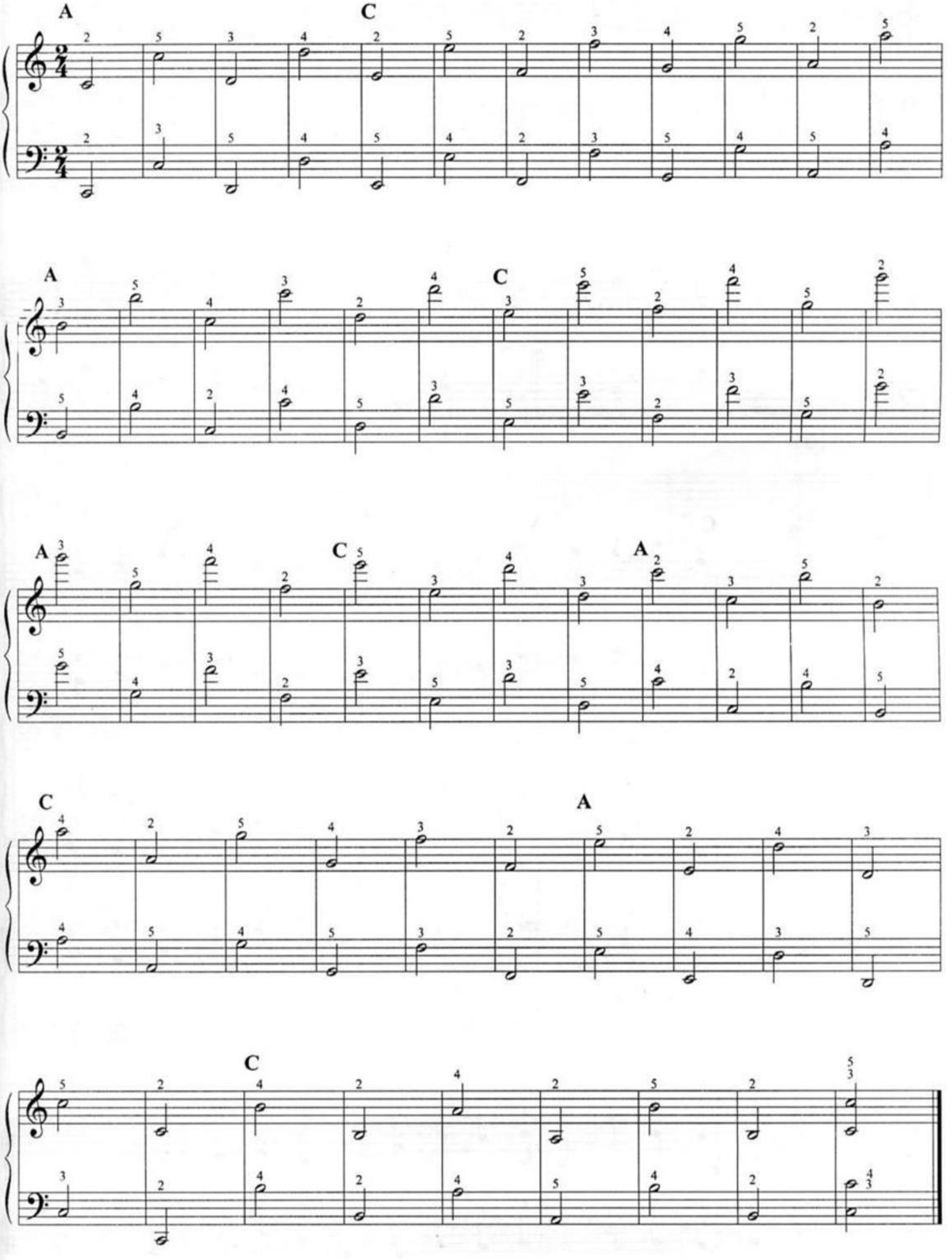
Estudio en sextas | *Study in sixths*

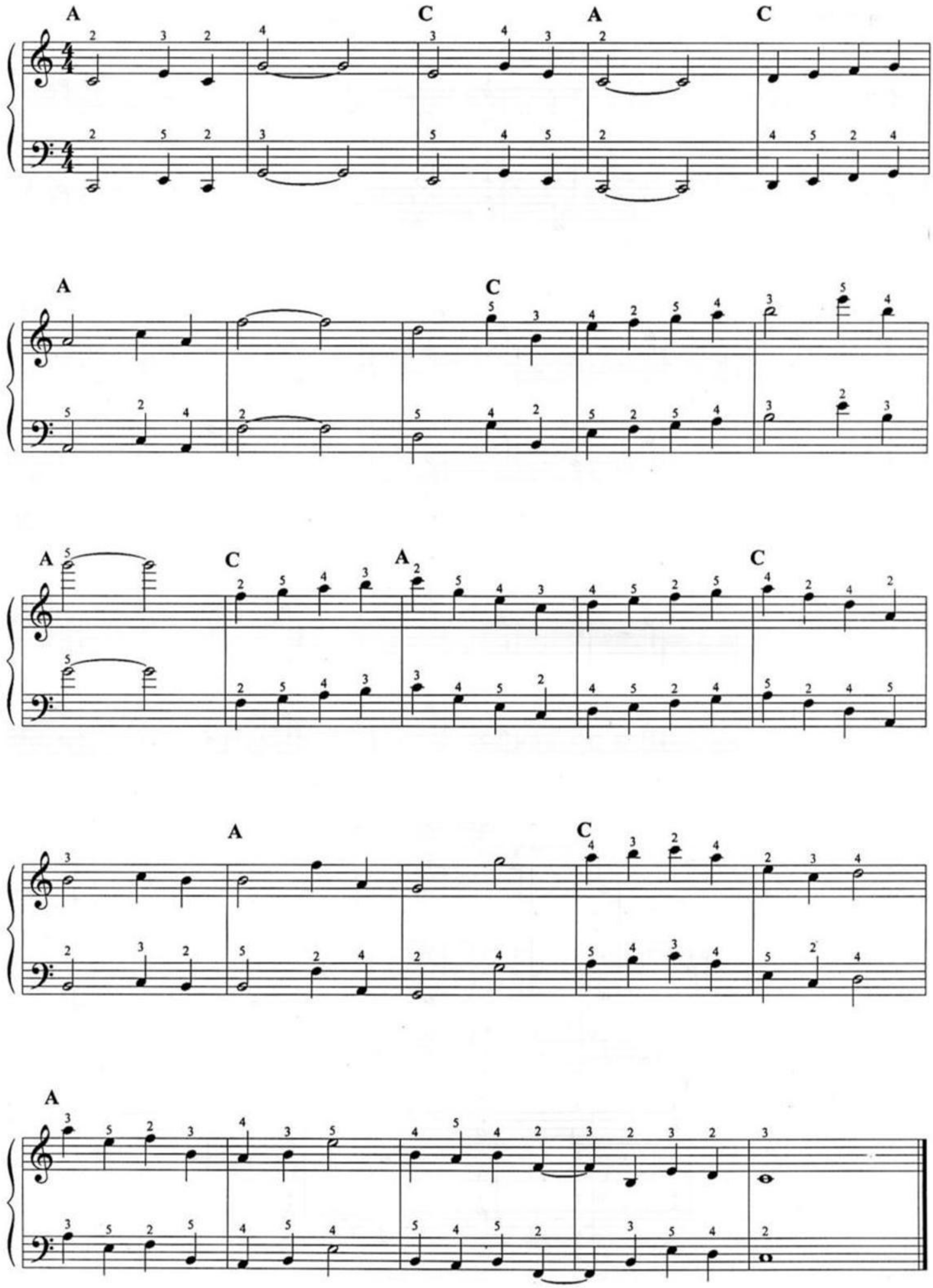


Estudio en séptimas | *Study in seventths*



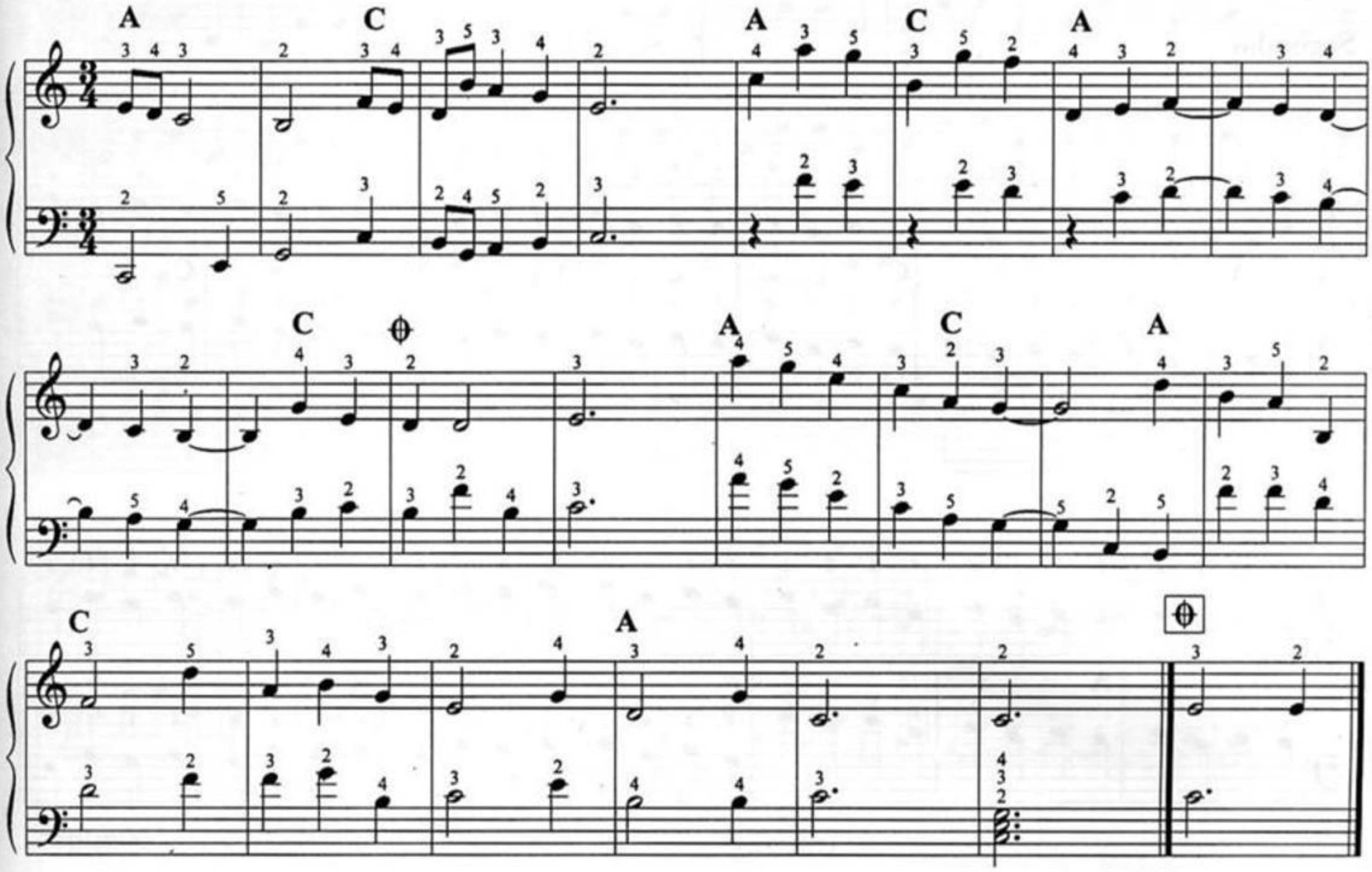
Estudio en octavas | *Study in octaves*




A
C
A
C
A
C
A
C
A
C
A
C
A
C
A

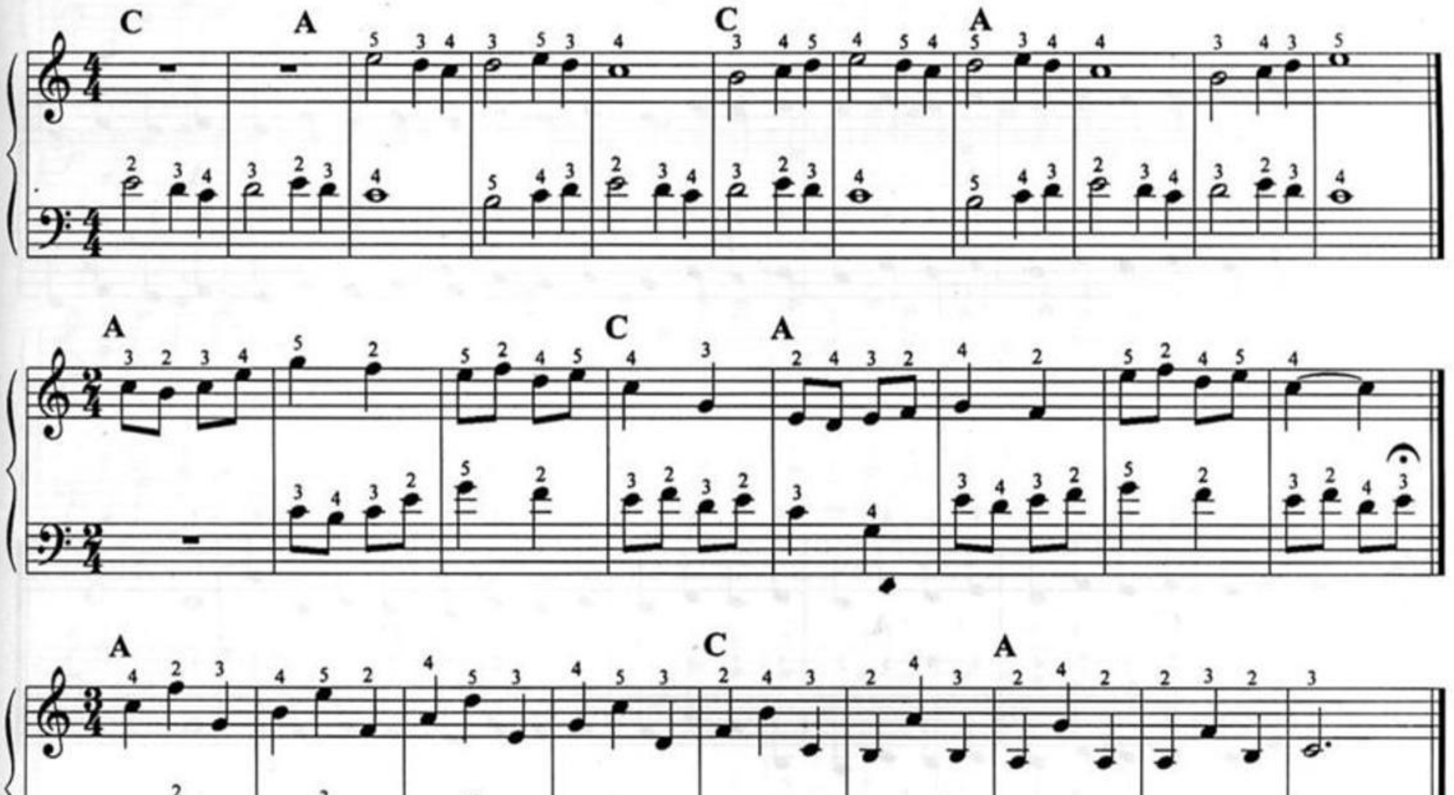
Blancas con puntillo, negra, ligaduras de prolongación y movimiento contrario

Dotted half notes, quarter note, slurs and contrary motion



Estudio en forma de Canon

Study in Canon

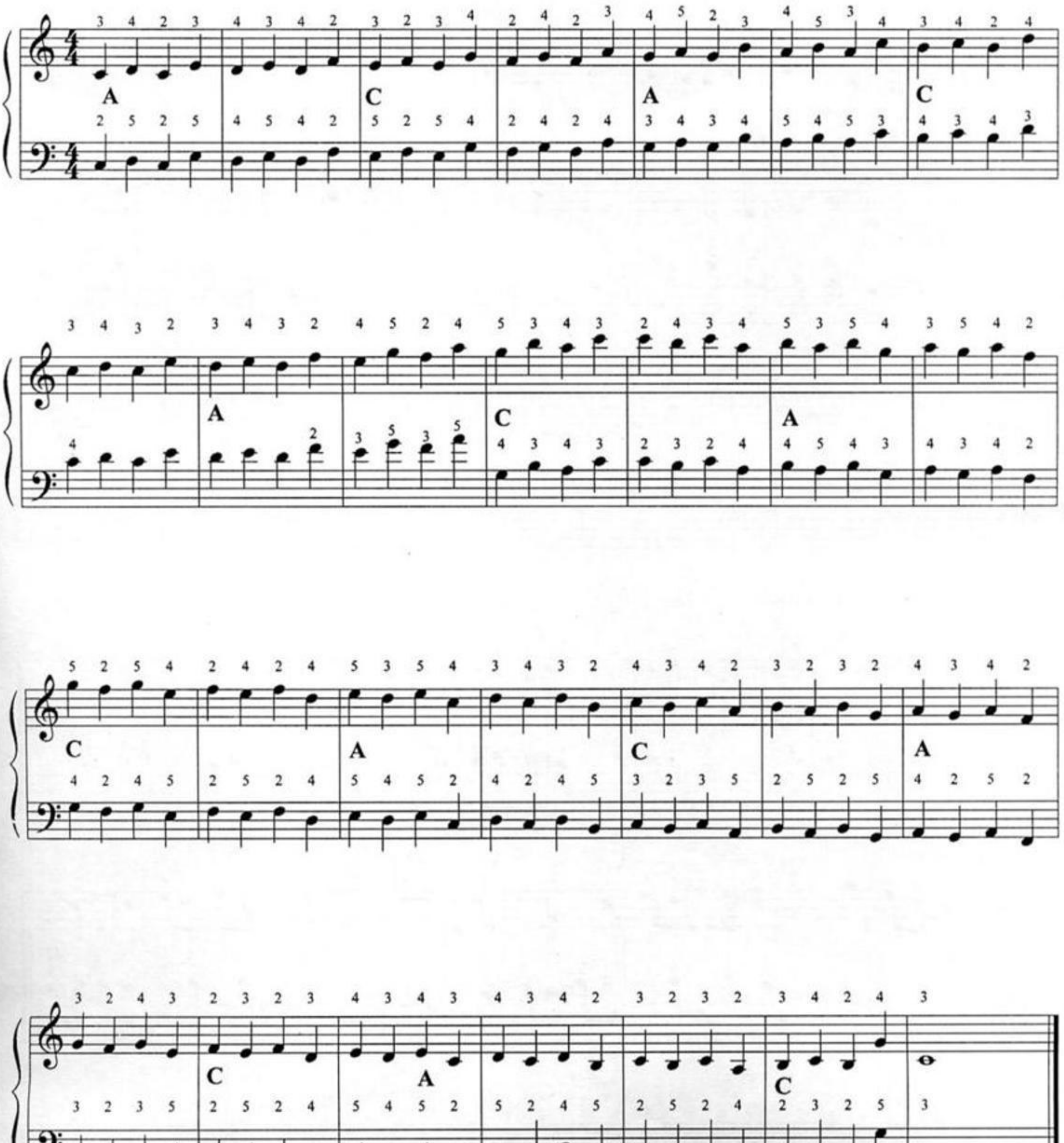


Estudios de segundas, quintas, séptimas y octavas

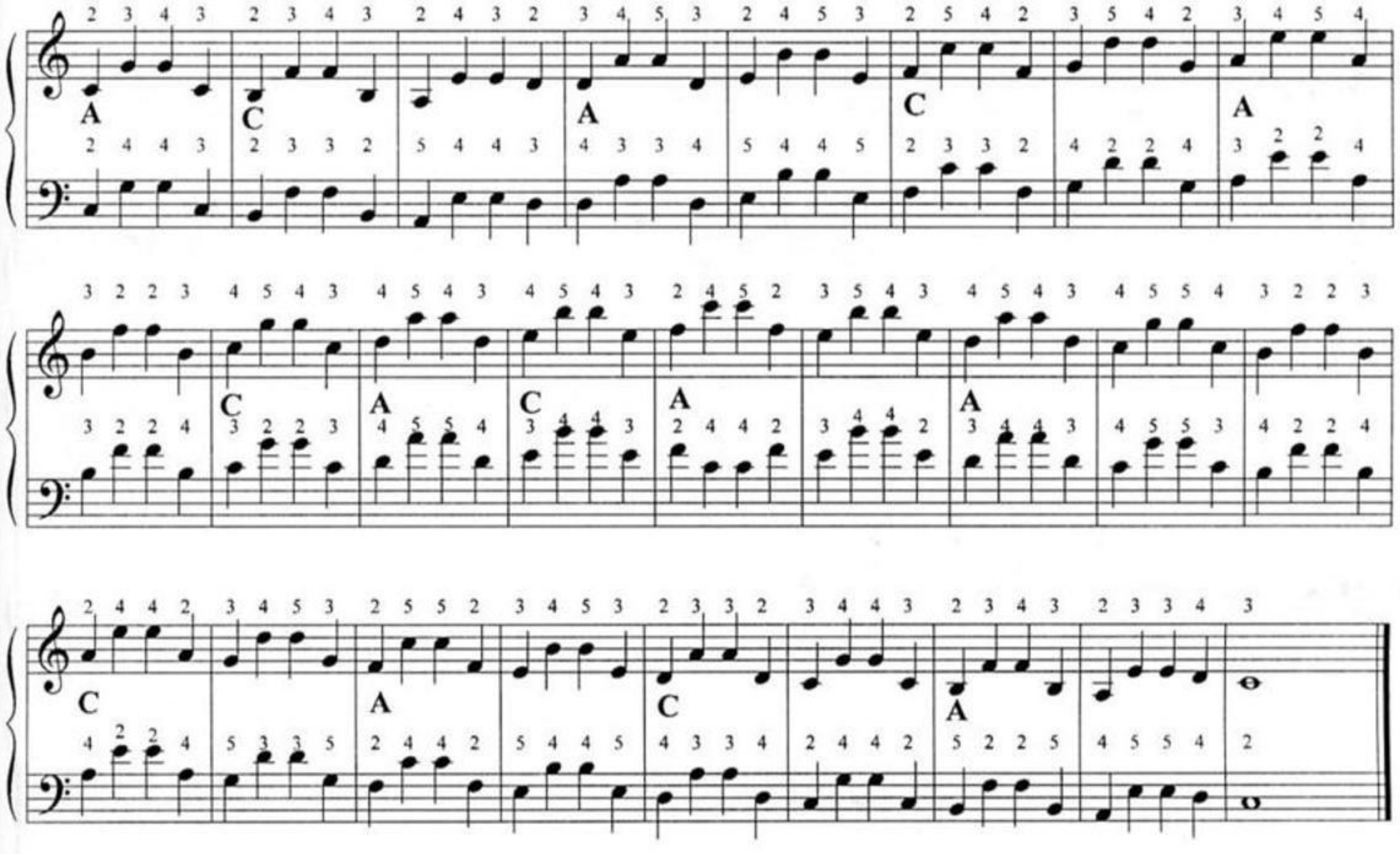
Studies on seconds, fifths, sevenths and octaves

Segundas

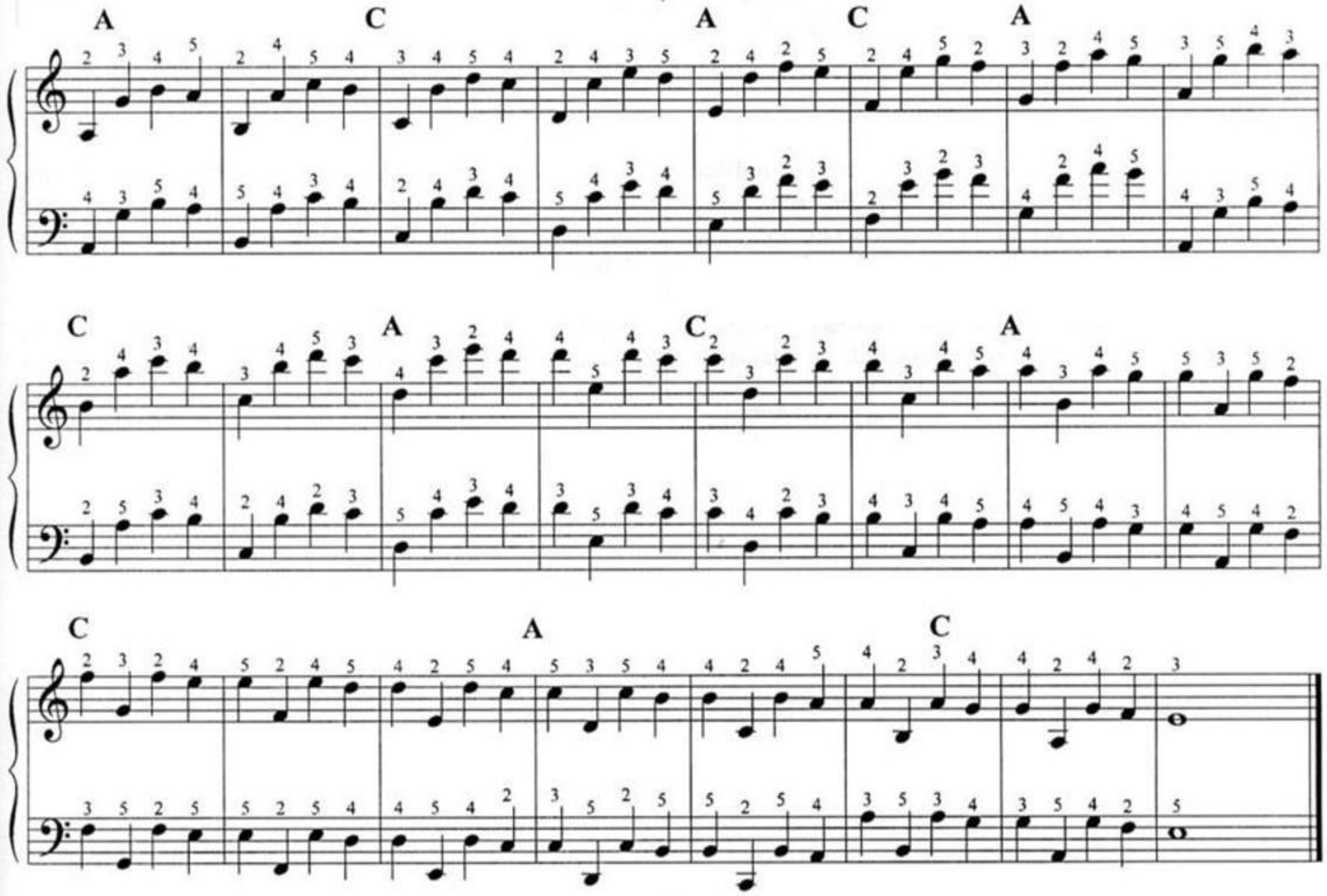
Seconds



Quintas | *Fifths*

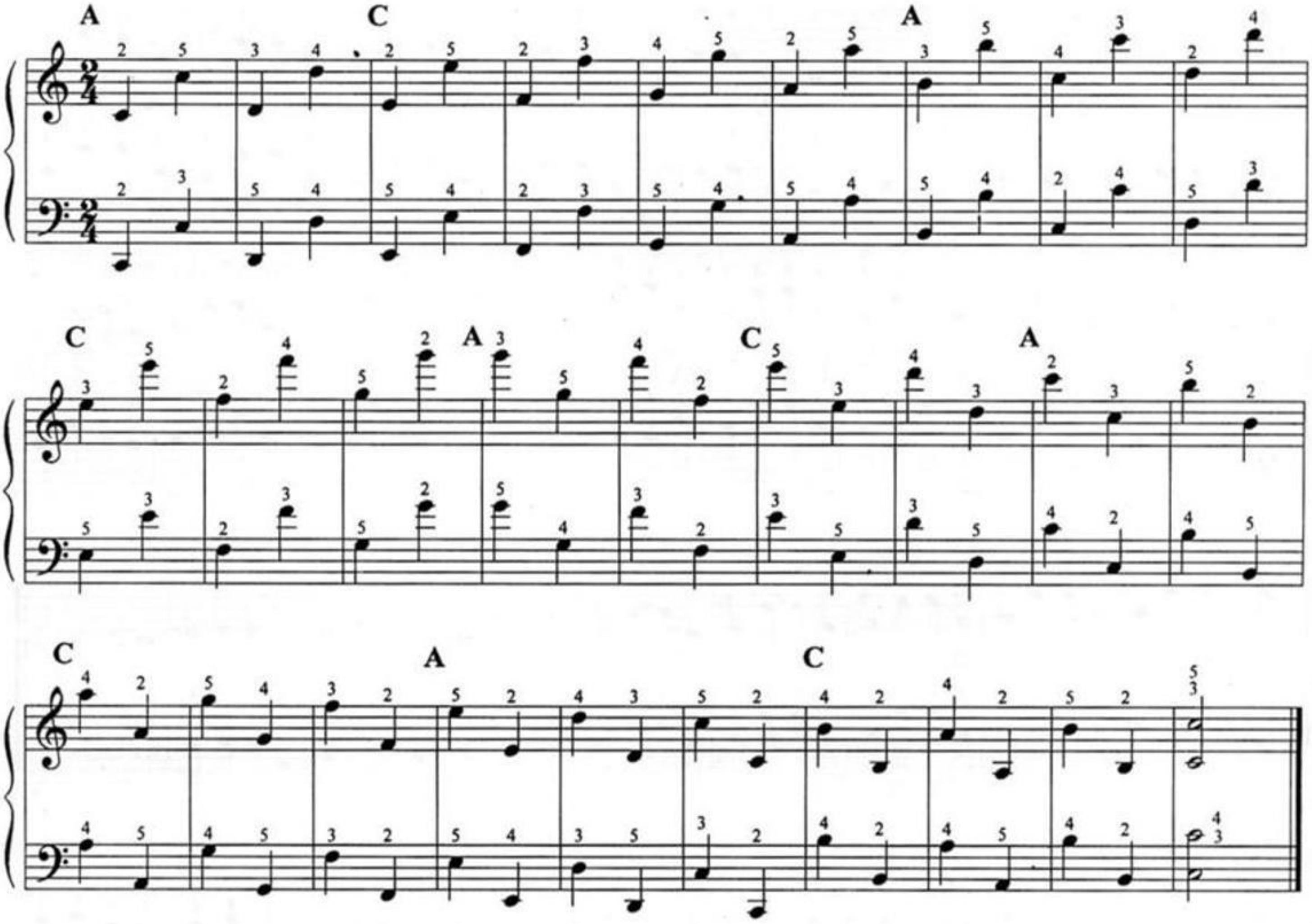


Séptimas | *Sevenths*



Octavas

Octaves



Para el estudio de estas lecciones es imprescindible que el alumno conozca el teclado en sus notas naturales abriendo y cerrando con ambas manos.

For the study of these lessons is indispensable for the student to know the natural notes in the keyboard opening the bellows as well as closing, with both hands.

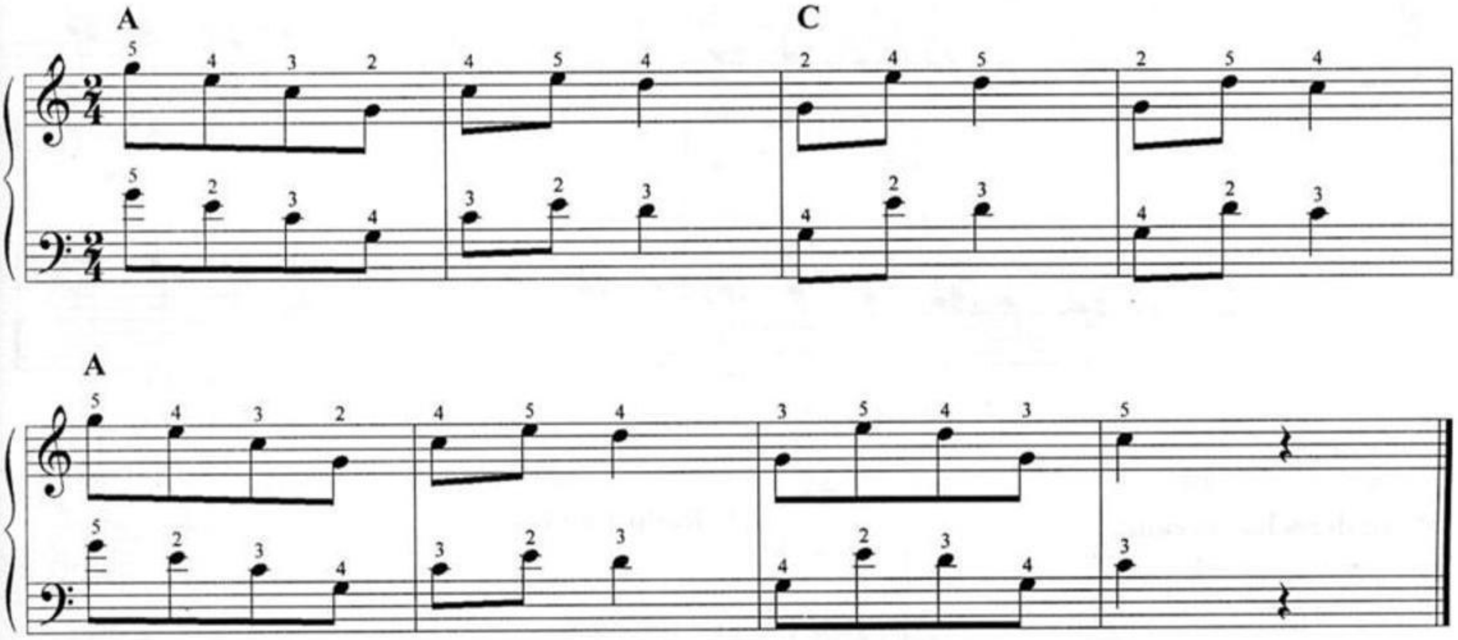
Estudios en segundas, terceras, cuartas, quintas, sextas, séptimas y octavas, alternando en la nota repetida un dedo o dos dedos.

Studies in seconds, thirds, fourths, fifths, sixths, sevenths and octaves, alternating the repeated note every finger or every two fingers.

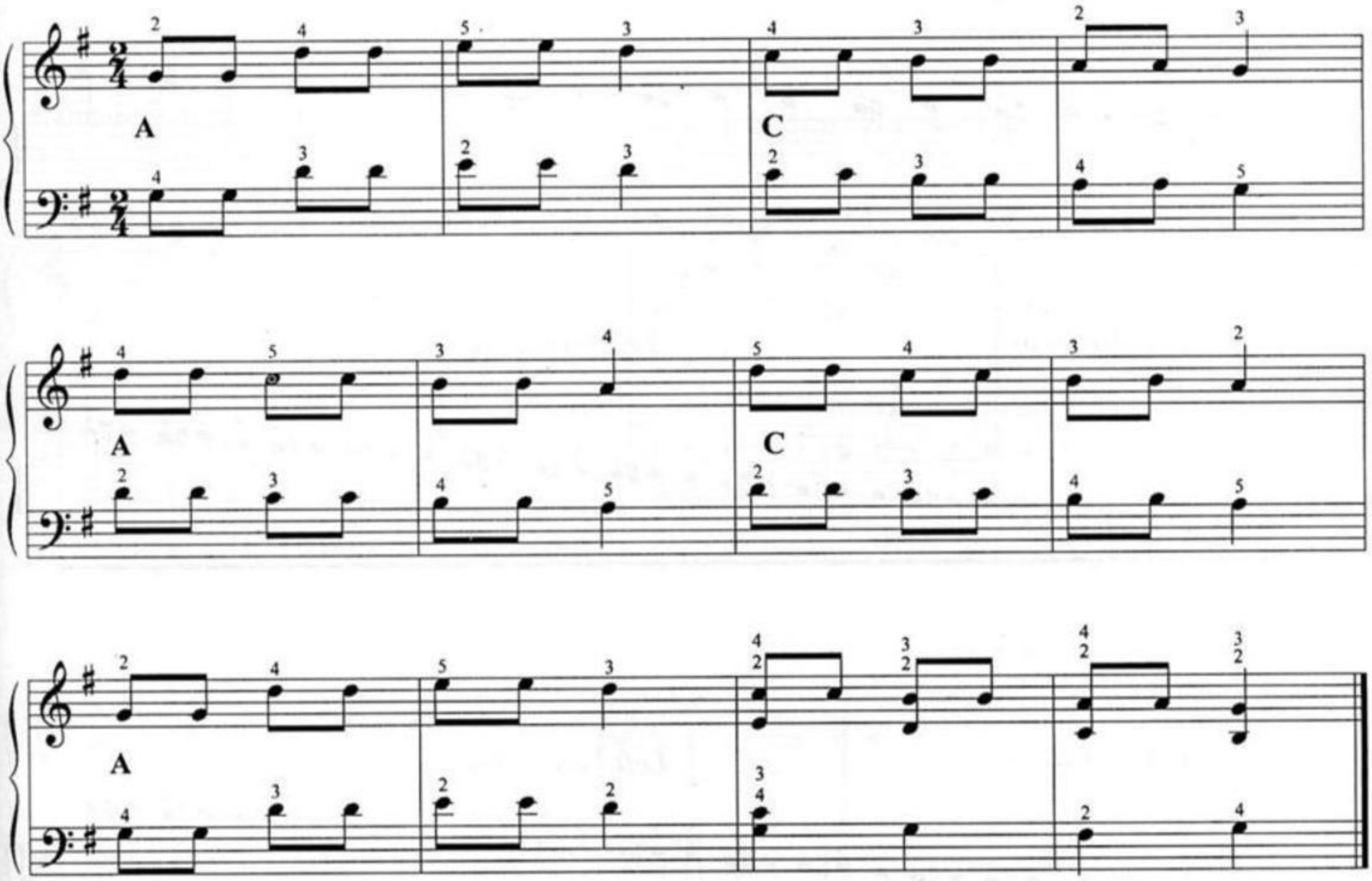
CAPITULO 5
Dos simples canciones

CHAPTER 5
Two simple songs

¿Donde está el lobo feroz?



Segunda canción



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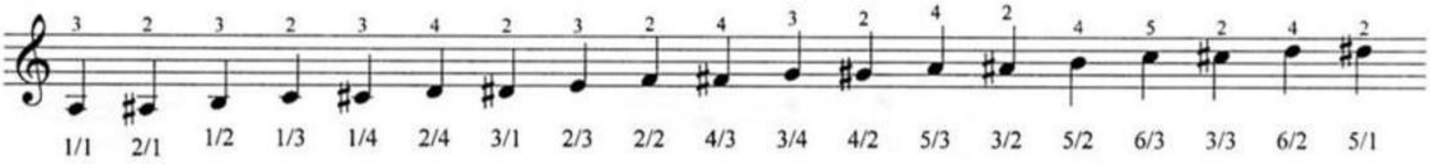
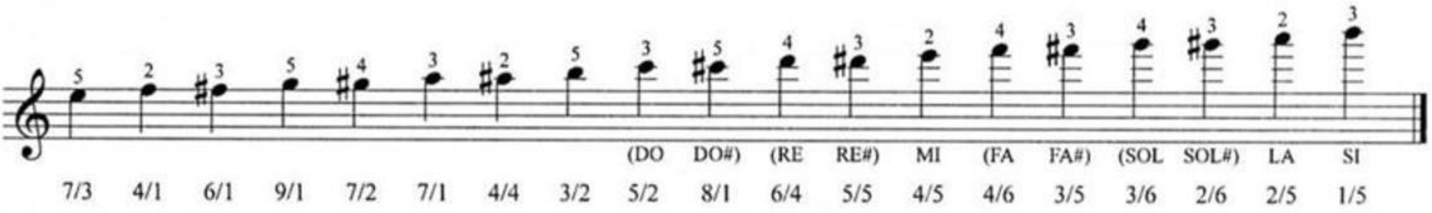
CAPITULO 6
Escala cromática

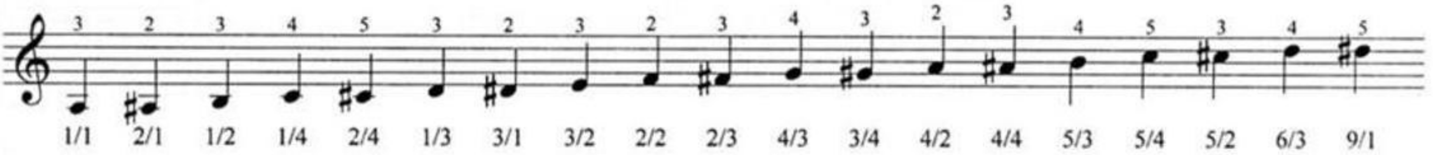
CHAPTER 6
Chromatic scale

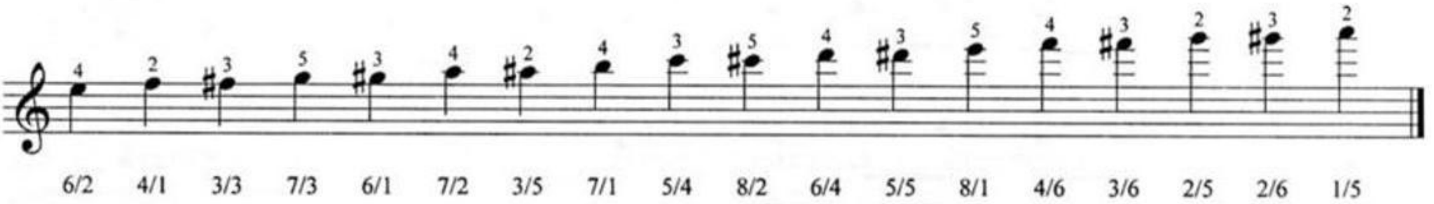
Mano derecha abriendo | ***Right hand, opening***



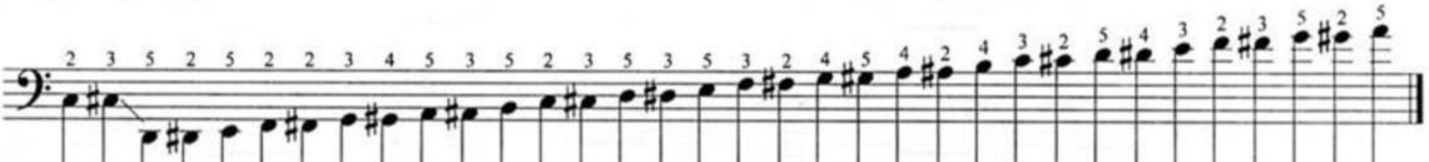


Mano derecha cerrando | ***Right hand, closing***

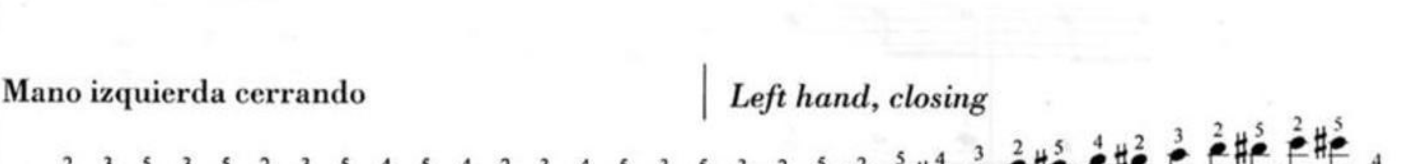




Mano izquierda abriendo | ***Left hand, opening***



Mano izquierda cerrando | ***Left hand, closing***

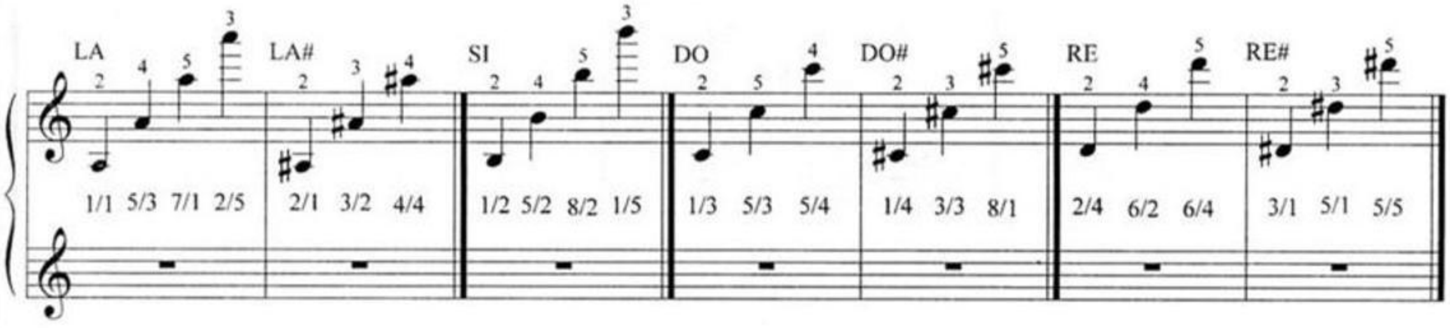


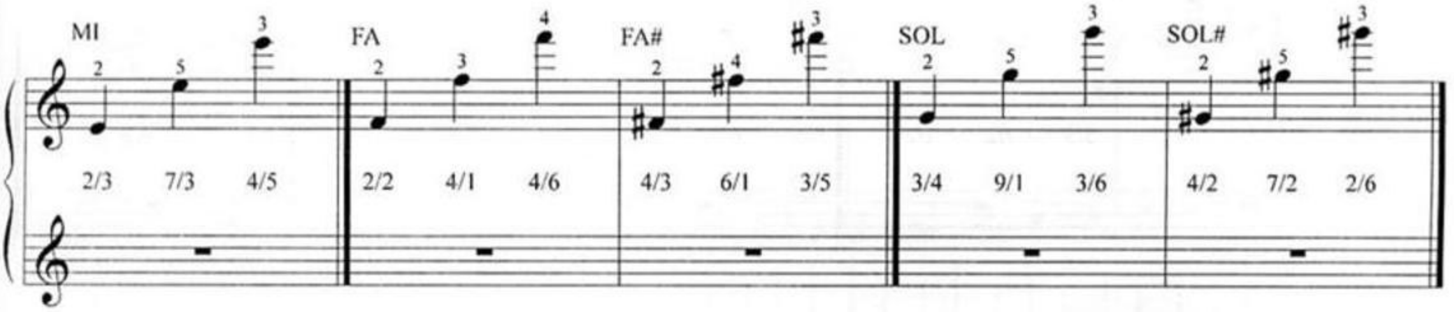
Escalas cromáticas en octavas sucesivas

Chromatic scales in successive octaves

Mano derecha abriendo

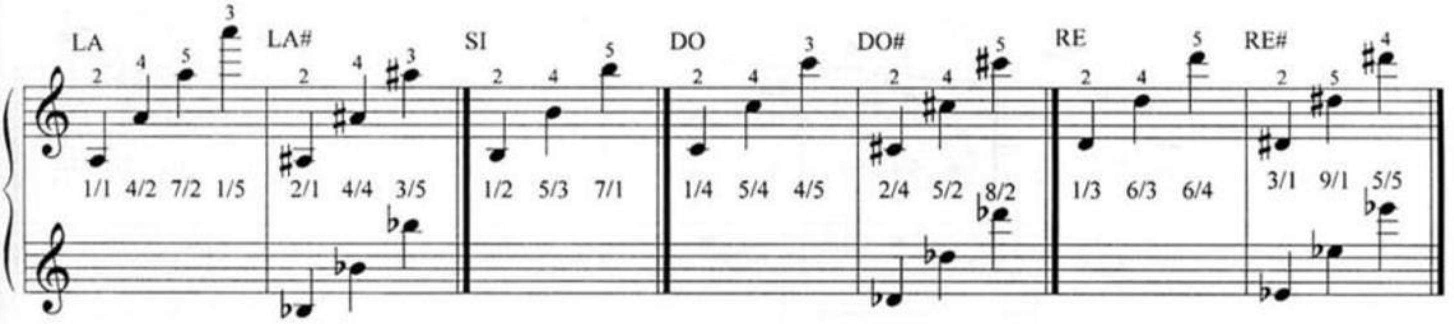
Right hand, opening

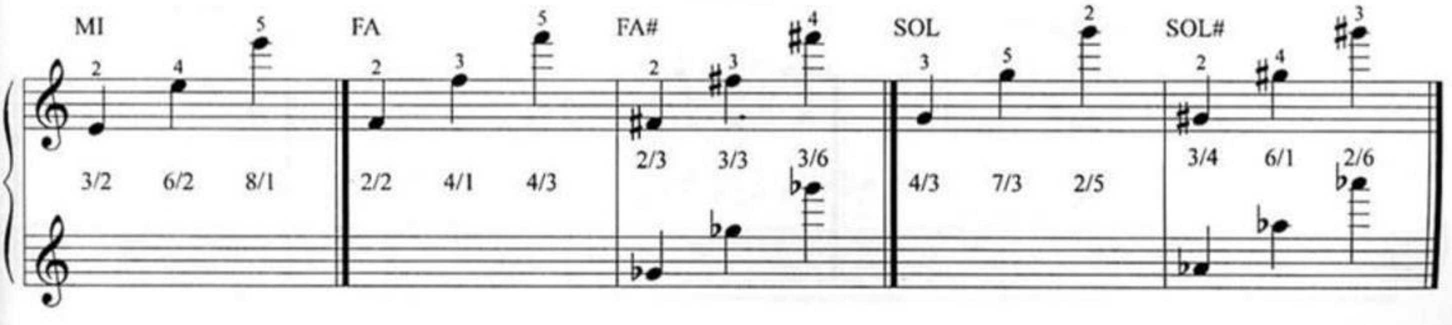




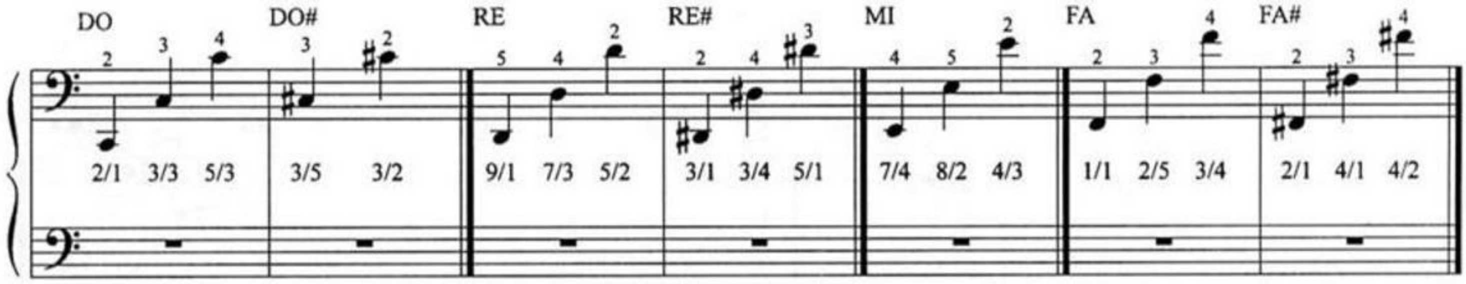
Mano derecha cerrando

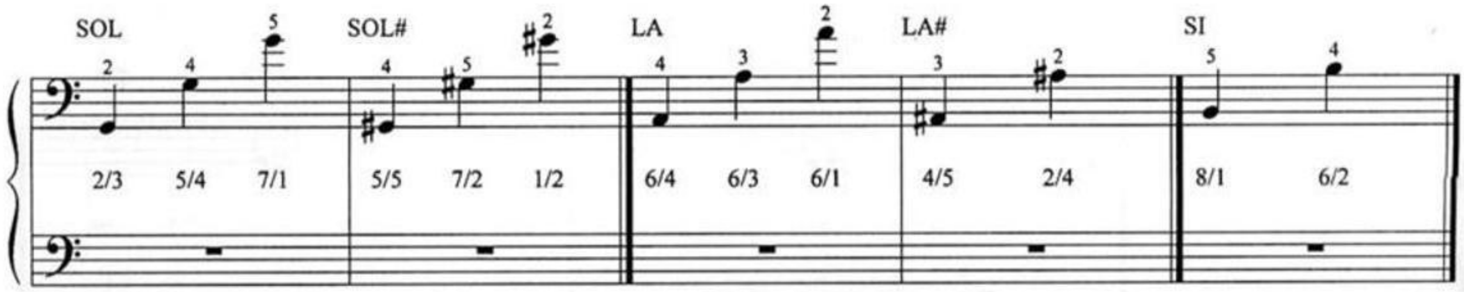
Right hand, closing



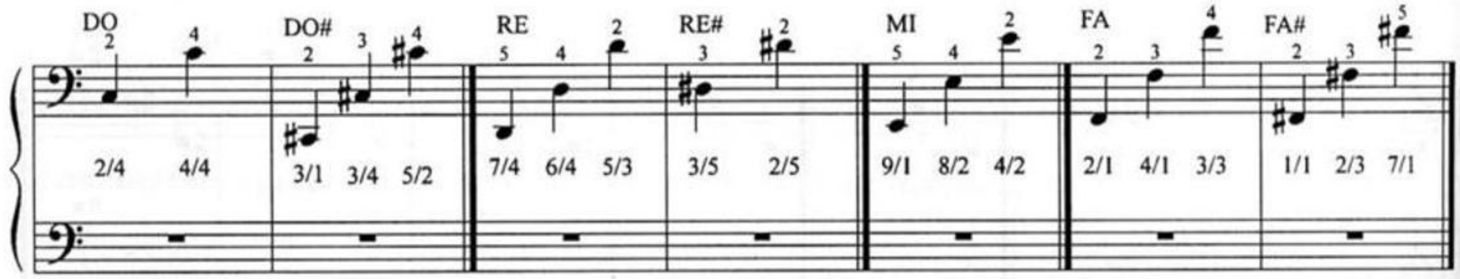


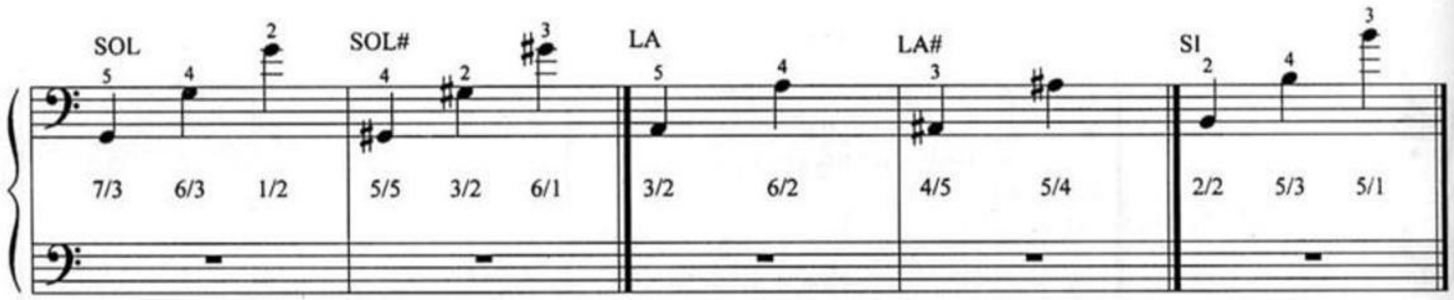
Mano izquierda abriendo | ***Left hand, opening***



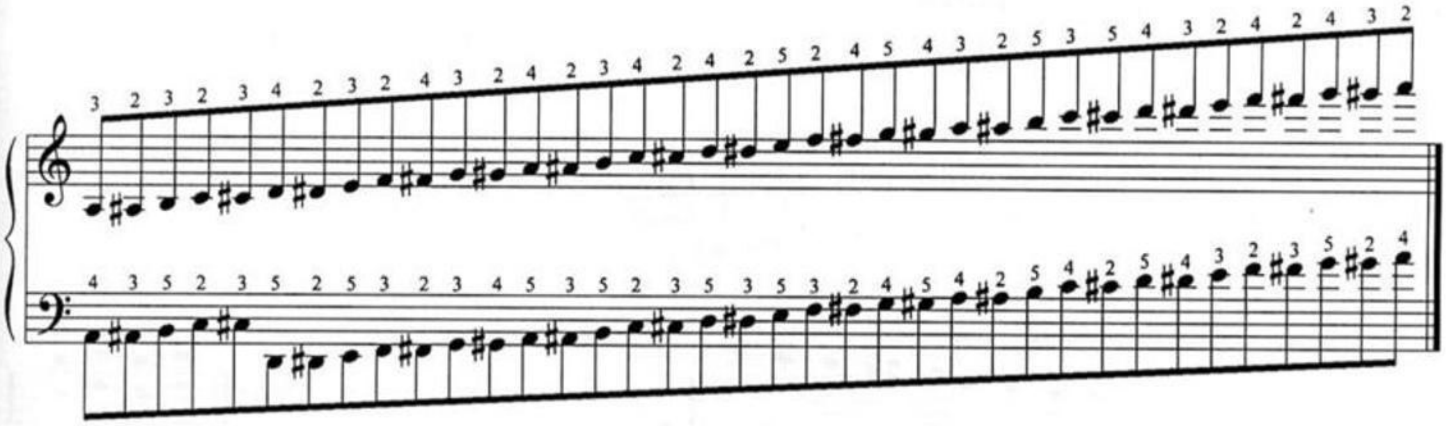


Mano izquierda cerrando | ***Left hand, closing***

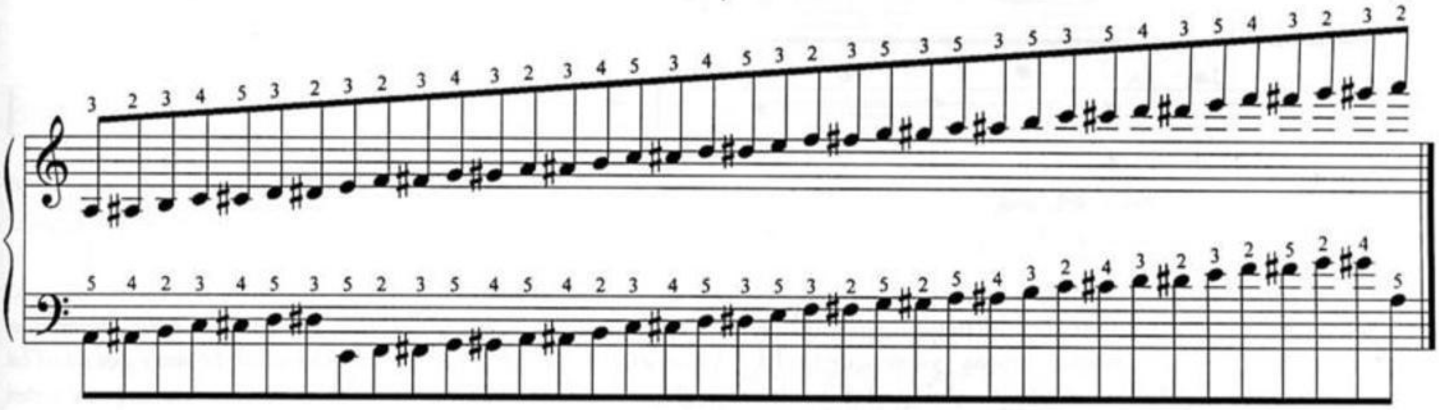




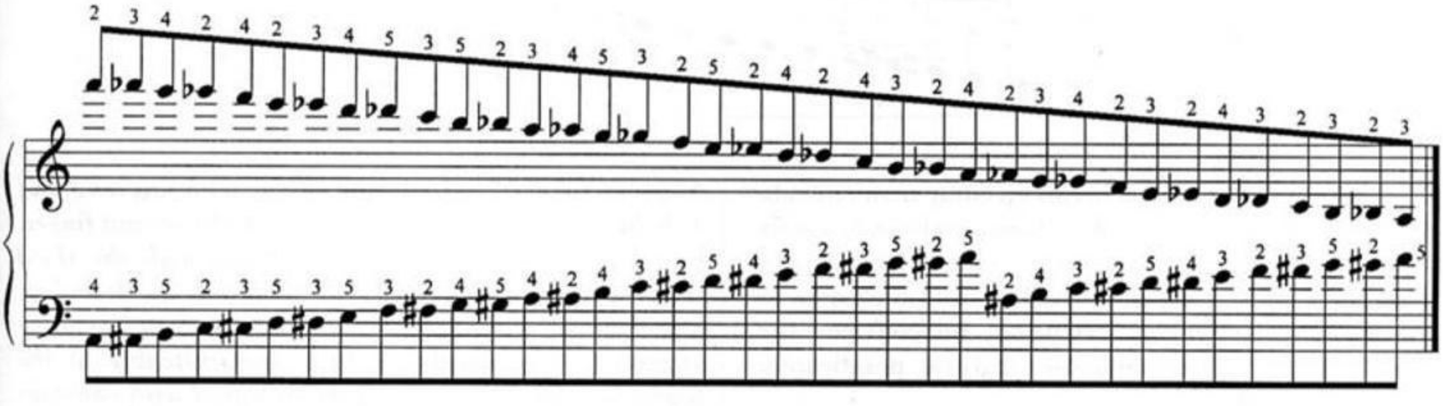
Escala cromática abriendo | ***Chromatic scale opening***

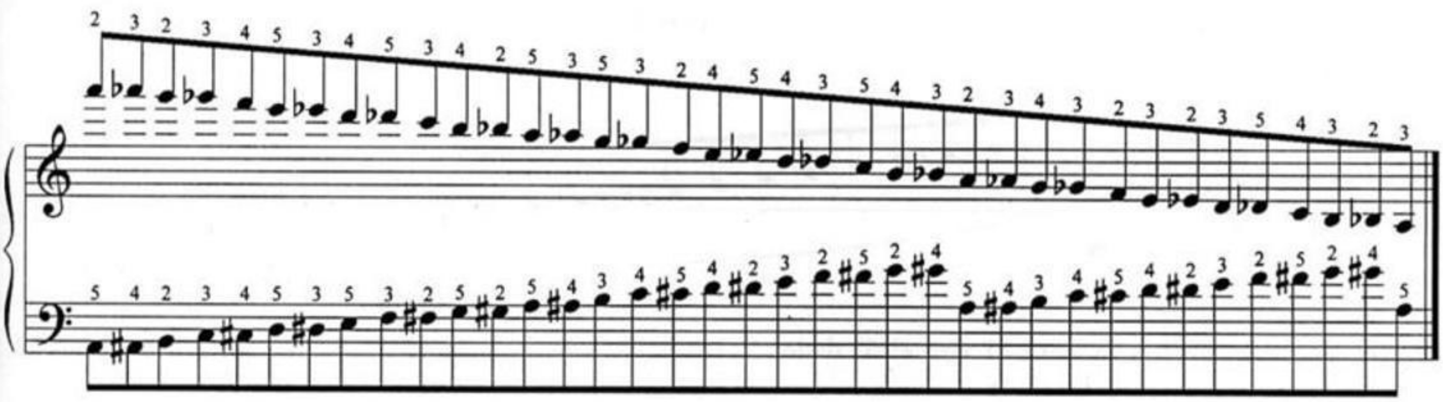


Escala cromática cerrando | ***Chromatic scale closing***



Escalas cromáticas, movimiento contrario en ambas manos, abriendo y cerrando | ***Chromatic scales, with contrary motion in both hands, opening and closing***





CAPITULO 7
Ejercicios preparatorios ascendentes y descendentes

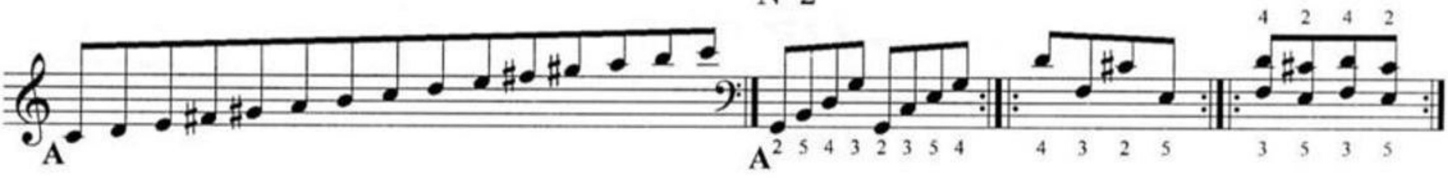
Ha de ejecutarse la escala en el orden de dedos (2-3). El mismo ejecicio realizarlo con los dedos (3-4), para finalizar haciéndolo con (4-5).

CHAPTER 7
Preparatory ascendent and descendent exercises

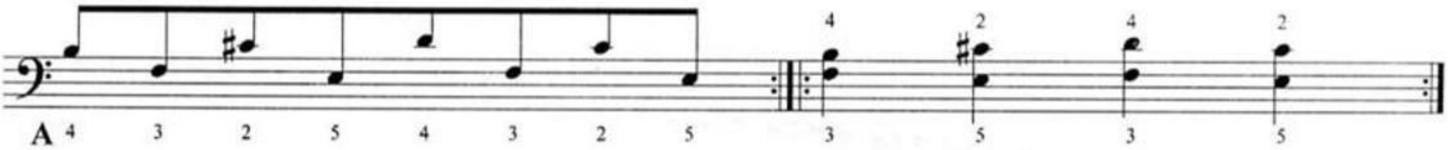
The scale must be played alternating fingers 2 and 3. Play the same exercise with fingers 3 and 4, and finally with 4 and 5.

Nº 1

Nº 2



Nº 3



Ejercicios de pedal

Pedal: Se puede definir como sonido prolongado sobre el cuál se suceden diferentes notas y acordes. El maestro propone trasladar el efecto del pedal hecho con el pie a los dedos de la mano.

Pedal exercises

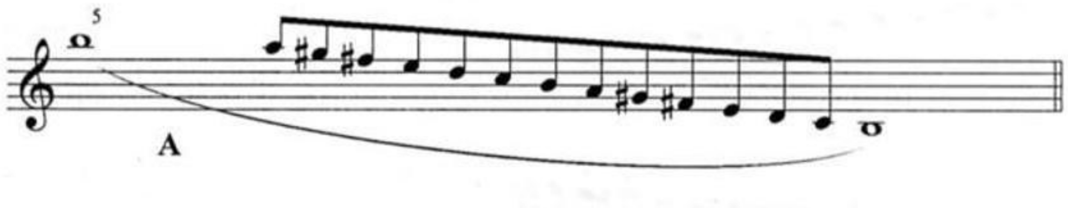
Pedal note: it is a sustained sound over which a succession of different notes and chords may occur. The effect receives this name because those sustained notes are obtained by pressing a pedal in an organ. The teacher proposes to mimic this foot-pedal effect with a special fingering.

Nº 1

Nº 1: estos ejercicios se deberán ejecutar manteniendo fija la nota SI con el 2 º dedo y luego realizar la escala con los dedos (3-4). Para finalizar se ha de fijar la nota SI con el 3º dedo y hacer la escala con (4-5). Como se trata de un ejercicio de extensión, no conviene (de principio) forzar la mano, se logrará practicando convenientemente.

Nº 1: These exercises must be played with fingers 3 and 4, holding the key for the B note with the second finger. Finally, the B note must be sustained with the third finger while playing the scale with fingers 4 and 5. Since this is a stretching exercise, we recommend to approach it gradually, without overstretching at the beginning. Improvement will be achieved with constant practice.

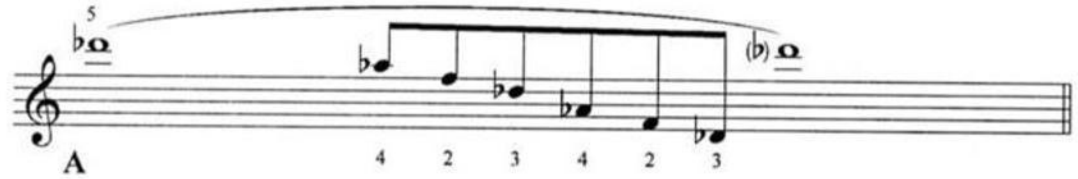
Nº 2



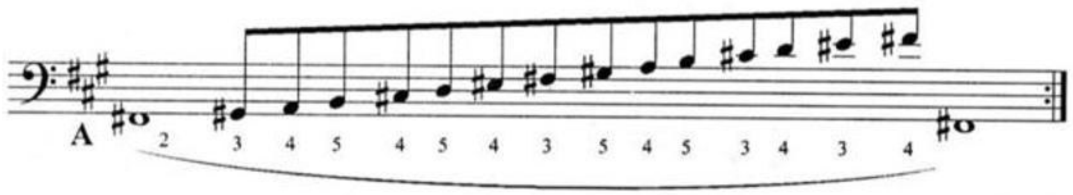
Nº 2: Manteniendo fija la nota SI con el 5º dedo efectuar la escala con los dedos (3-4).

Nº 2: Sustaining the B note with the fifth finger, now play the scale with fingers 3 and 4.

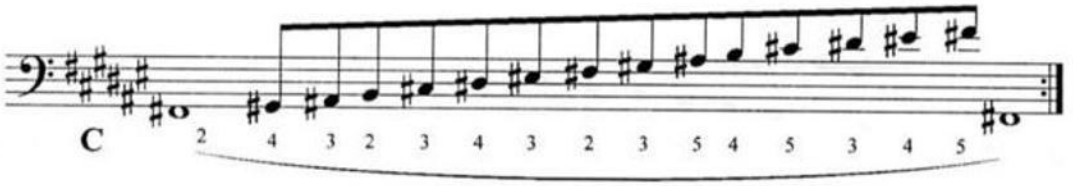
Nº 3



Nº 4



Nº 5



Nº 5: Teniendo presionada la nota FA# grave con la falangeta del 2º dedo y haciendo las notas siguientes de la escala con la correspondiente digitación, al llegar a la nota SI en 2º linea sin levantar la falangeta de la nota pedal, con la falangina del mismo dedo, presionar la nota SI dando una ligera inclinación del 2º dedo hacia abajo, una vez emitido el sonido levantar el dedo de la nota SI sin soltar la nota pedal, continuar la escala hasta llegar a la nota FA# en 4º linea, en que se efectúa el mismo procedimiento anterior, hasta el final del ejercicio.

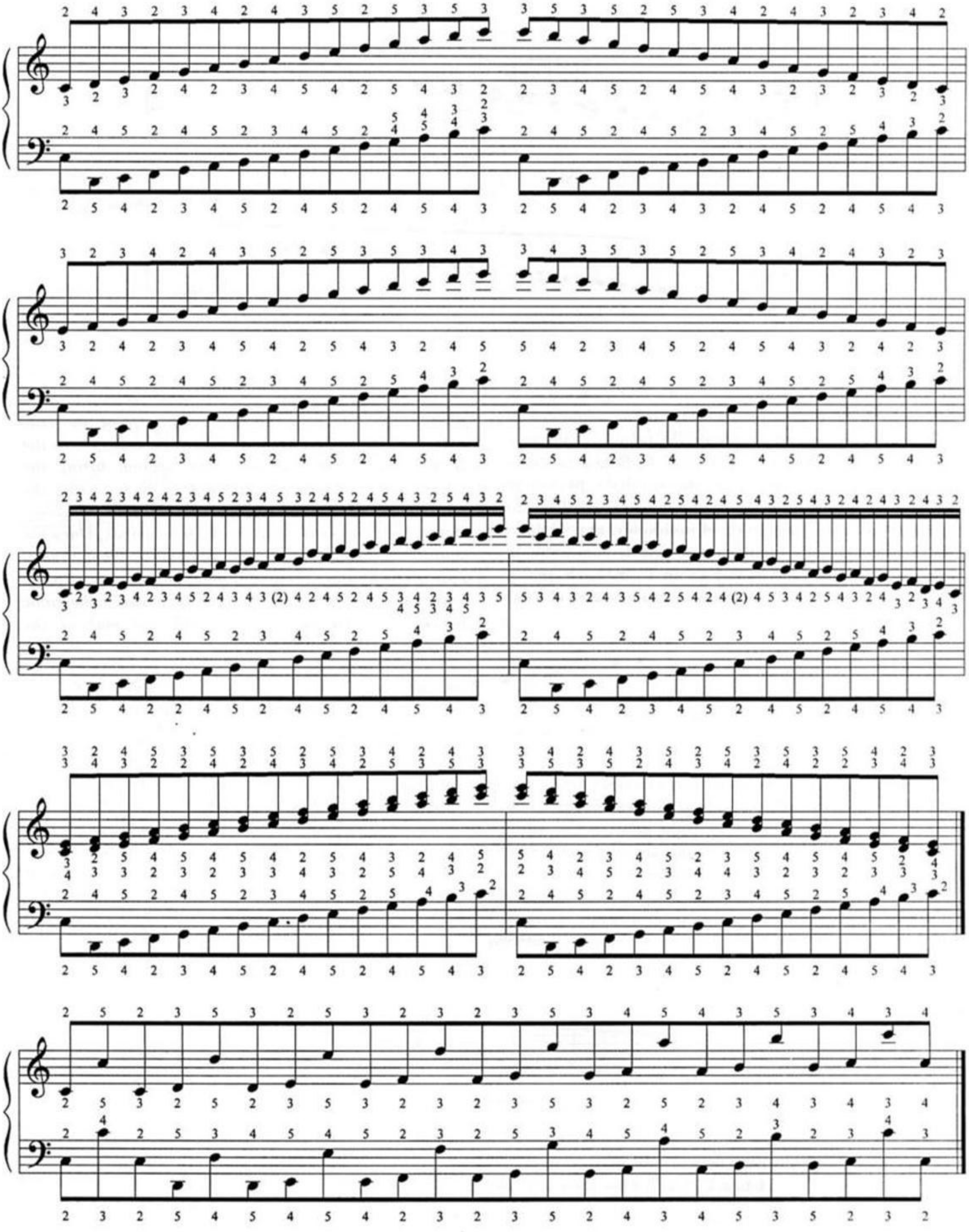
Nº 5: Sustain the low F# with the second finger's phalangette and play the following notes of the scale with the corresponding fingering. As you arrive to the B note on the second line, and without lifting the phalangette of the pedal note, press with the phalangine of the same finger the B note by giving that second finger a slight angle downwards. Once the sound has been emitted, lift the finger from that B note while holding the pedal note, continuing with the scale until the F# in the fourth line, where the same procedure must be applied until the end of the exercise.

CAPITULO 8
Escalas Mayores

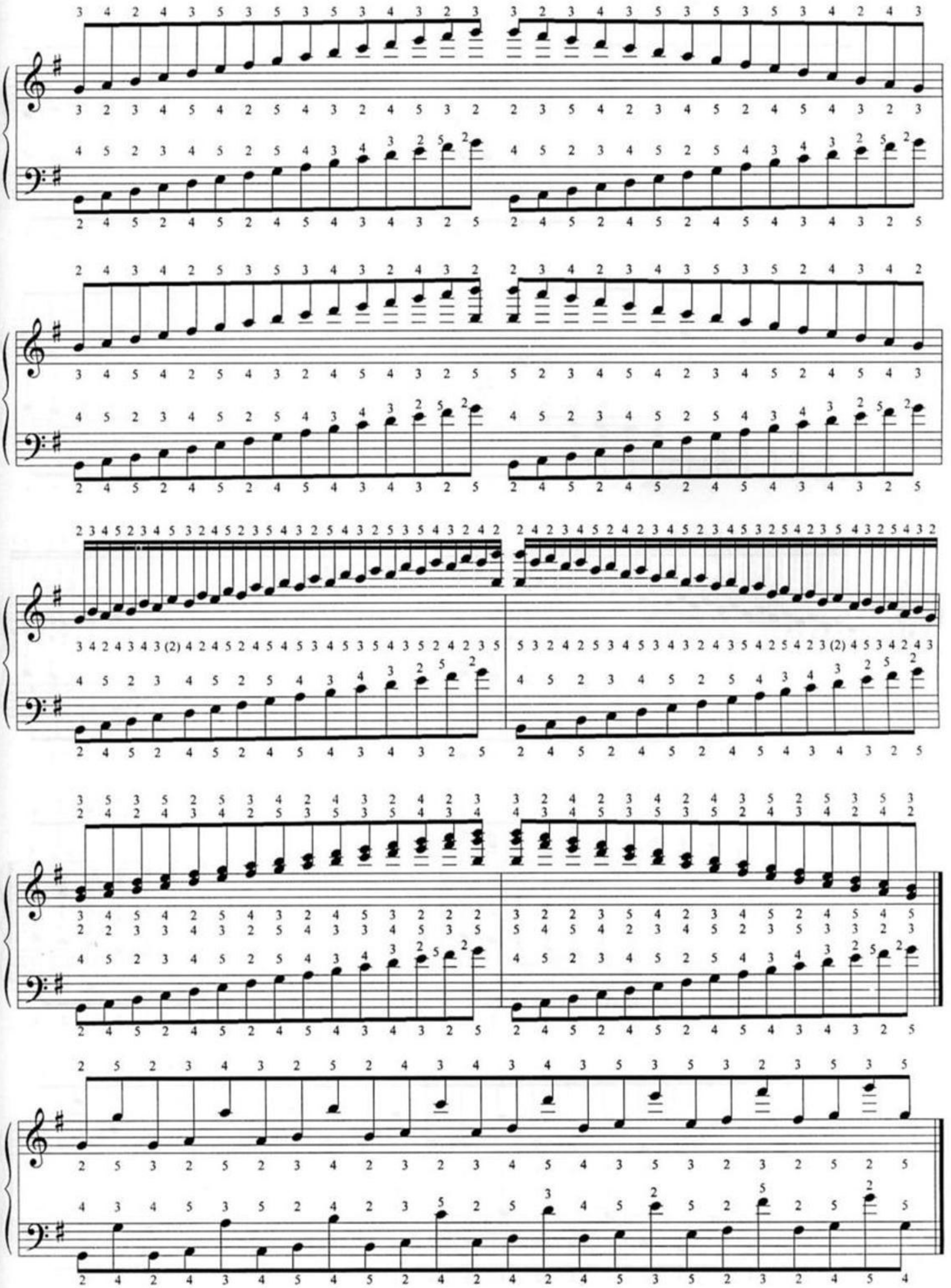
CHAPTER 8
Major scales

Do Mayor

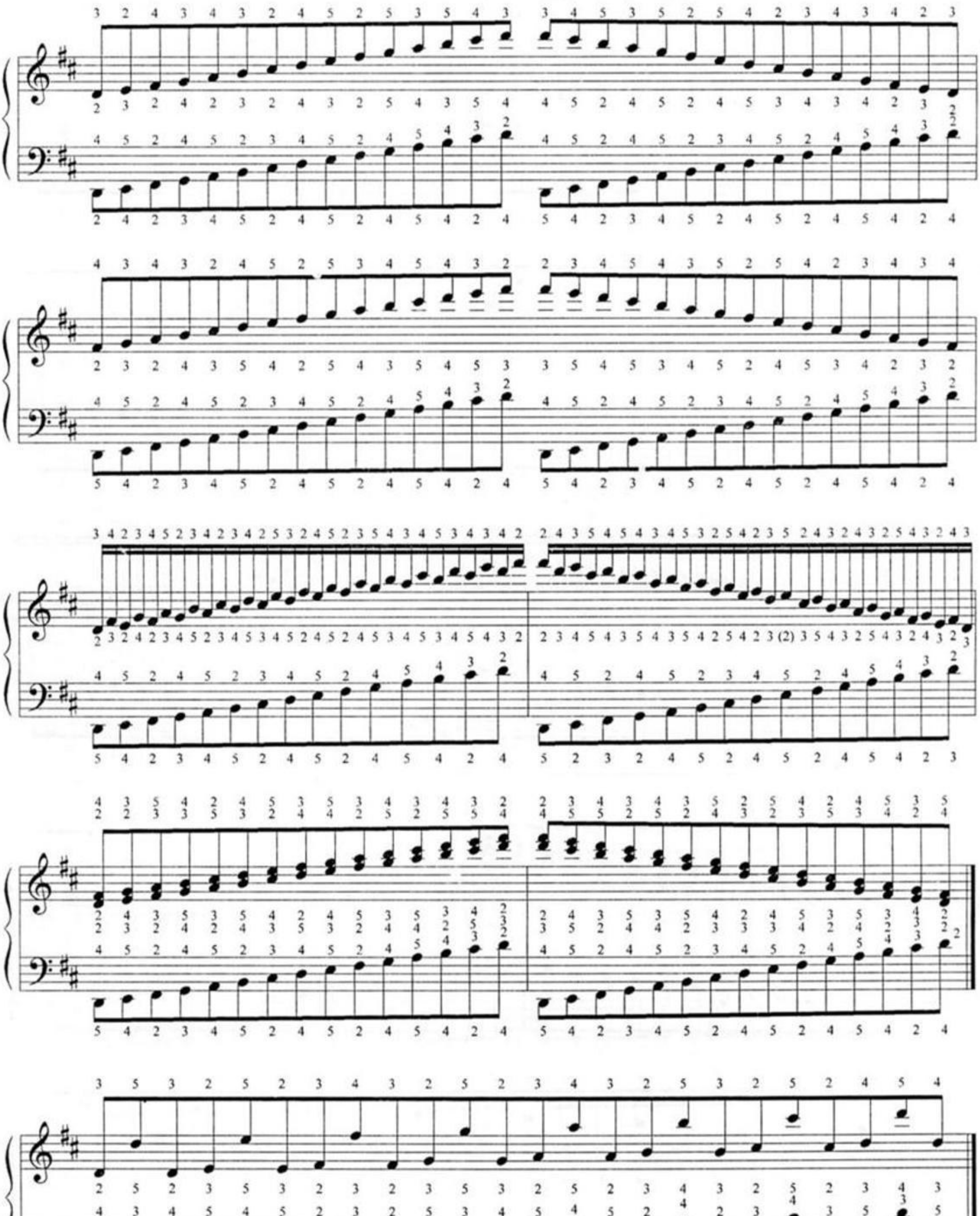
C Major



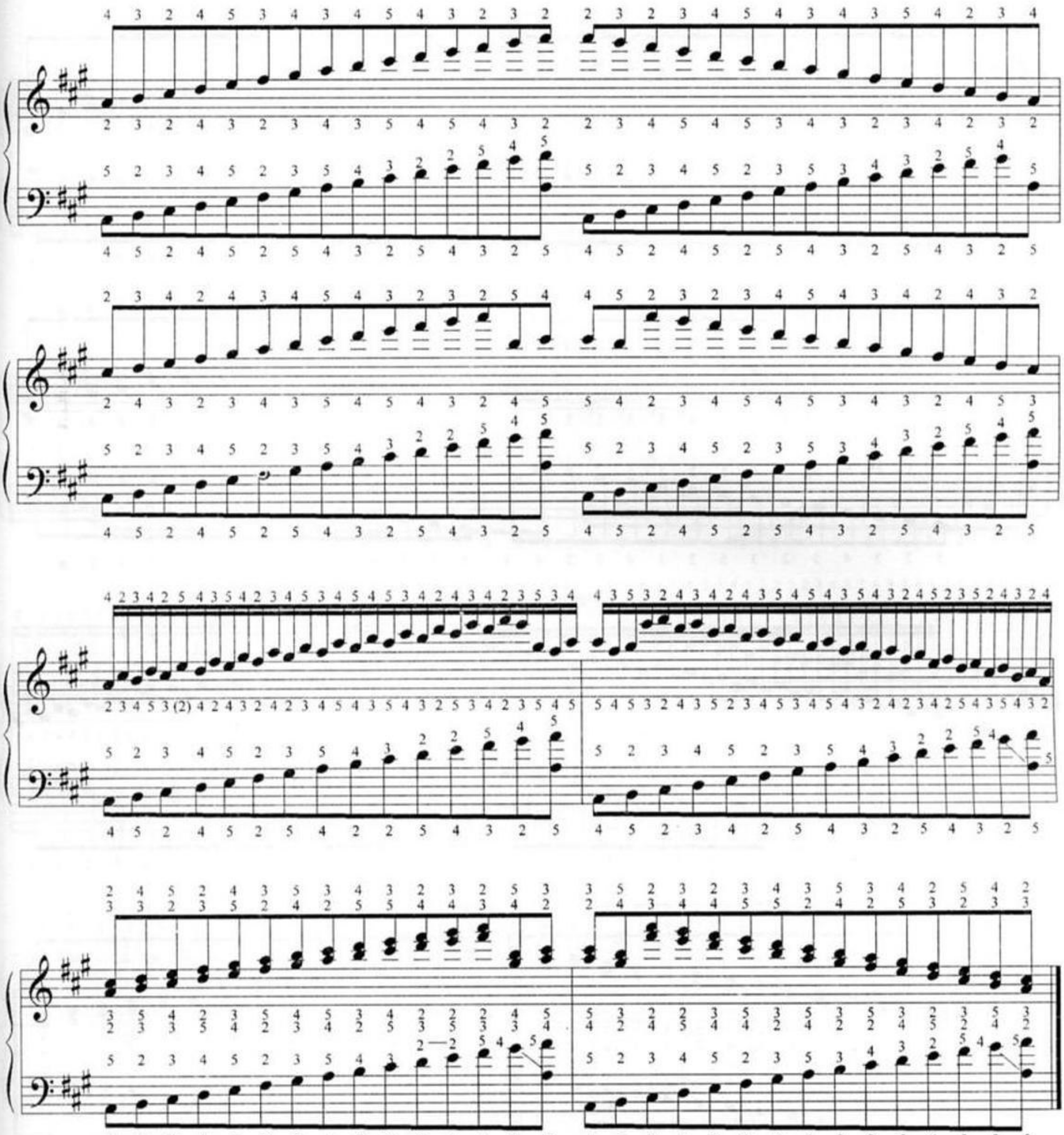
Sol Mayor | *G Major*



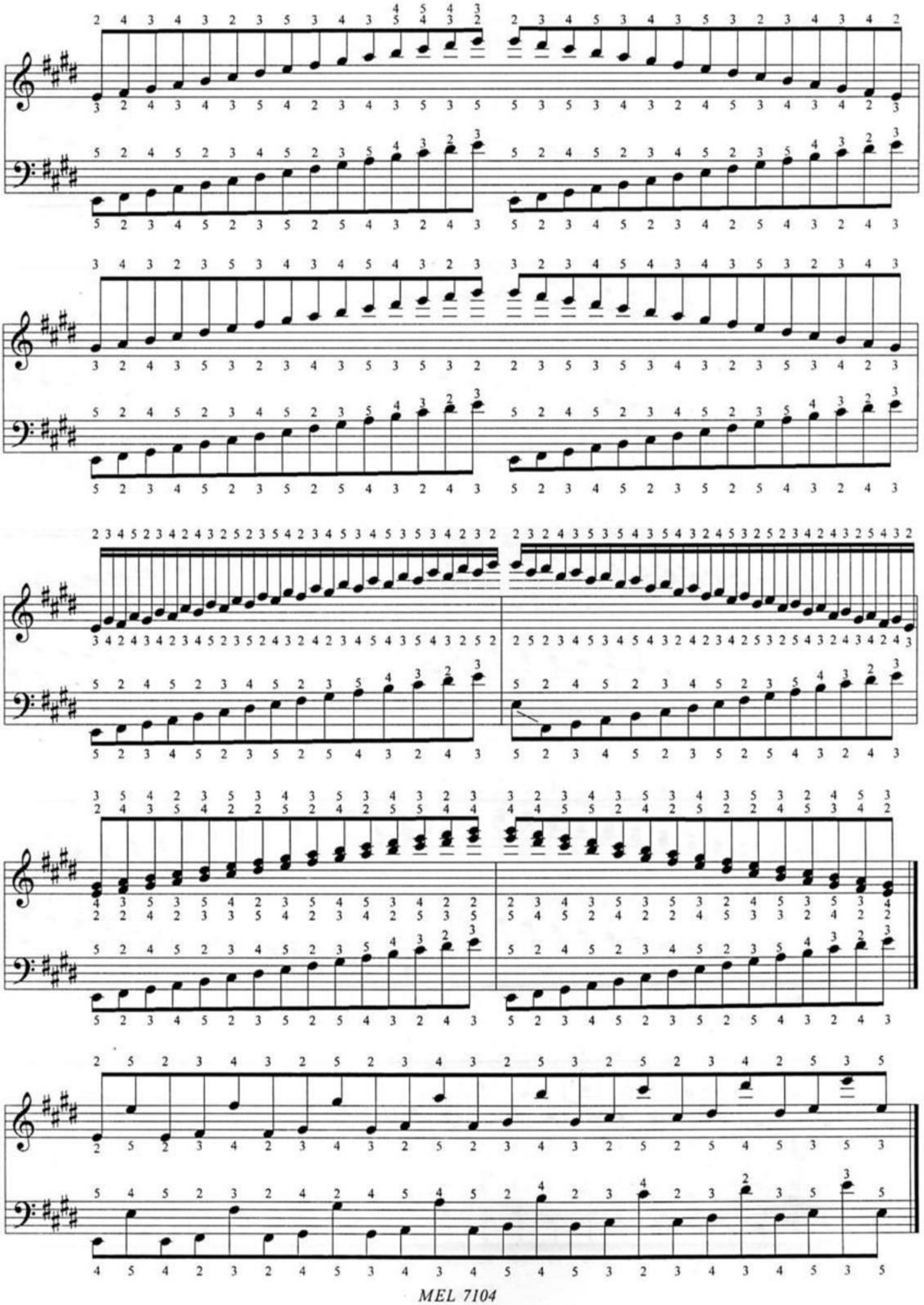
Re Mayor | *D Major*



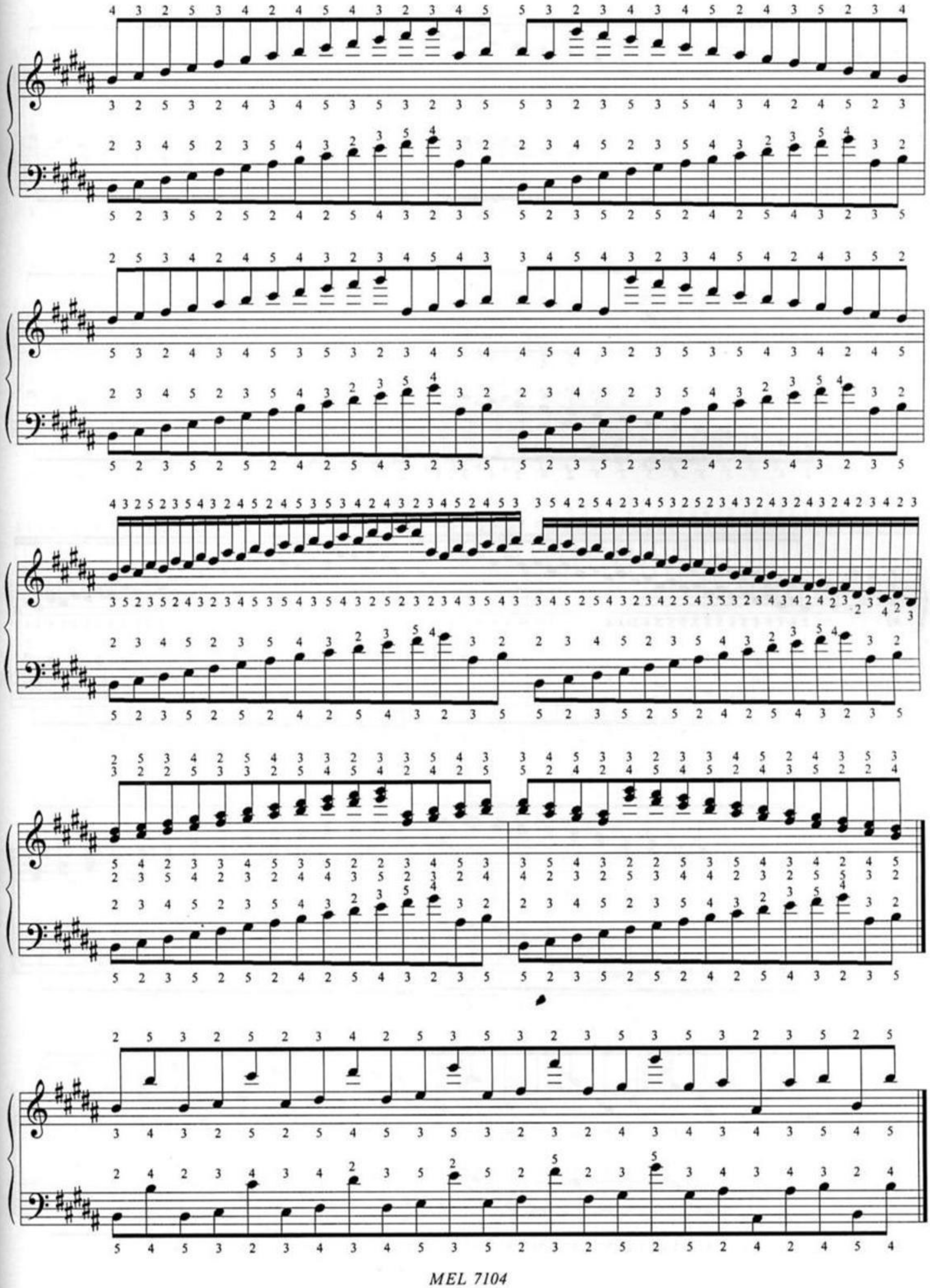
La Mayor | *A Major*



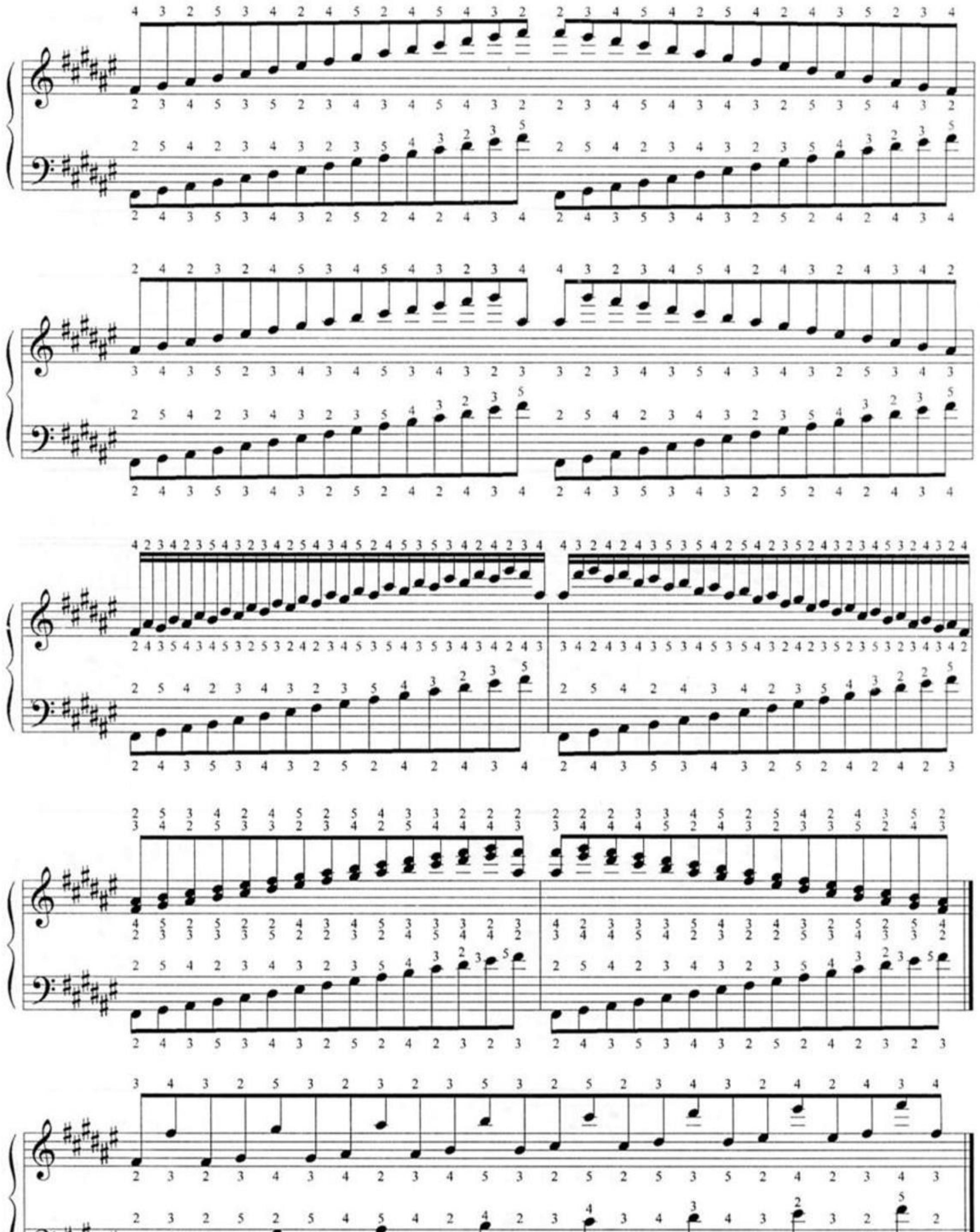
Mi Mayor | *E Major*



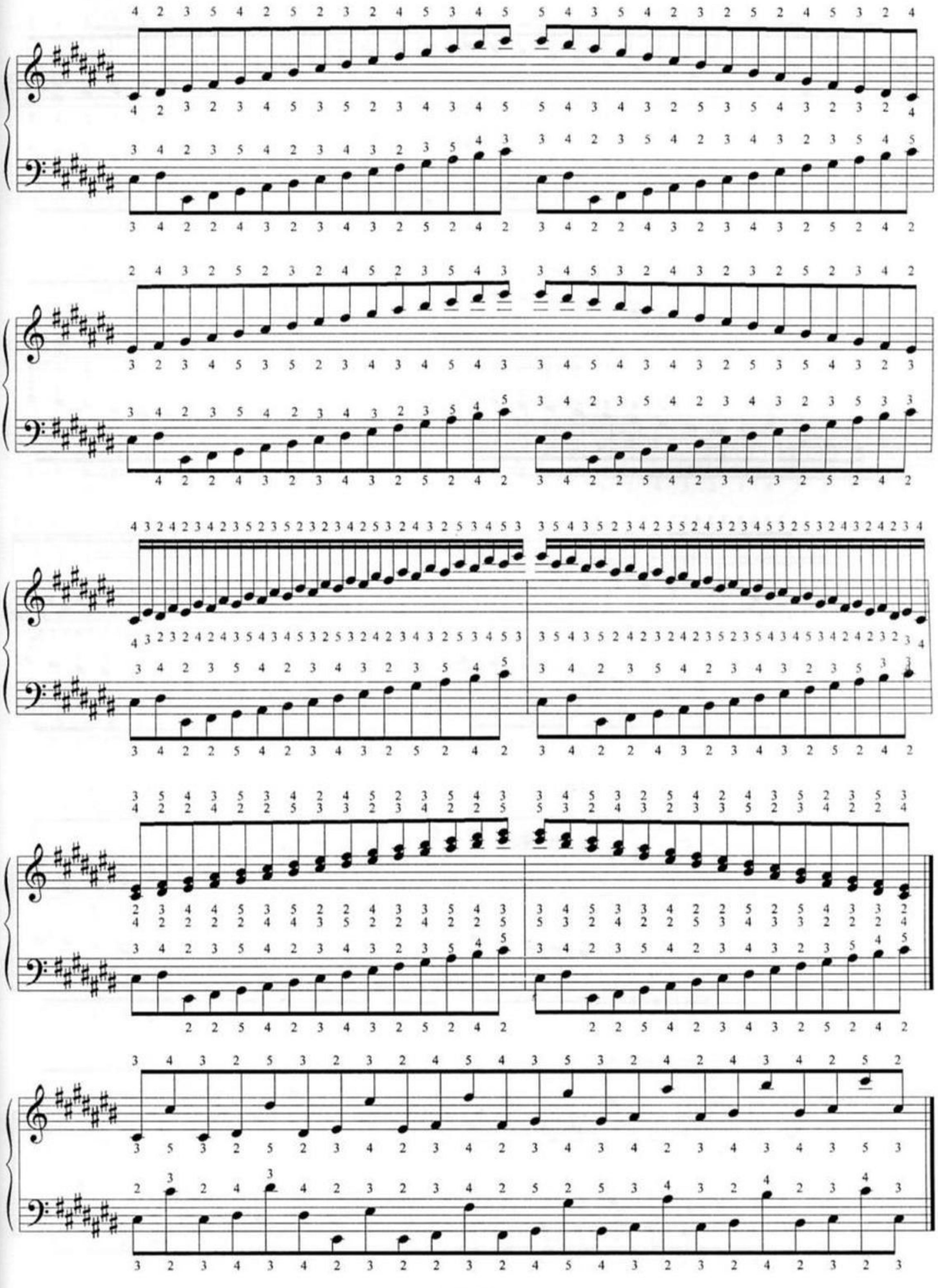
Si Mayor (Enarmónica de Dob) | *B Major (Enharmonic with Cb)*



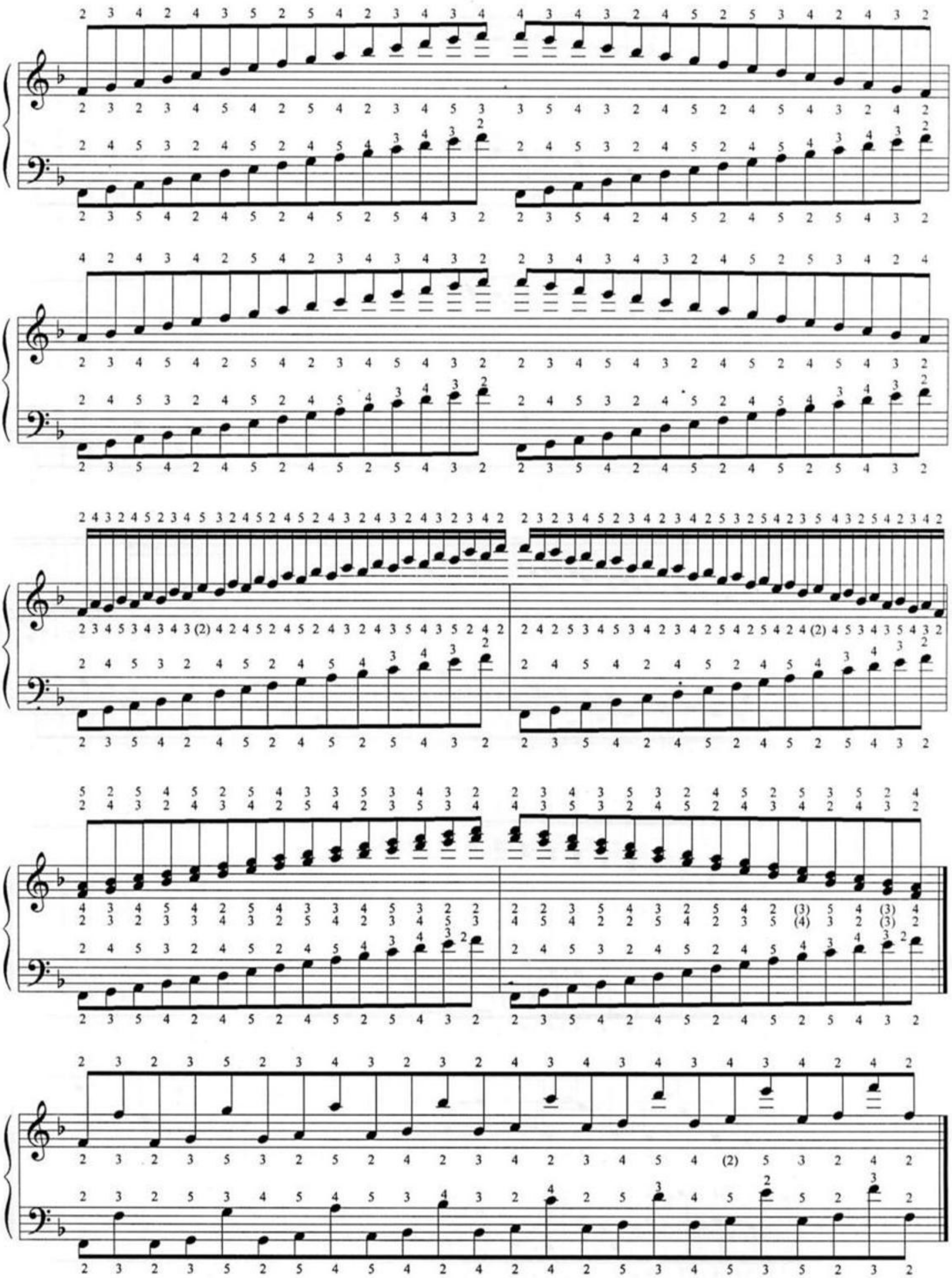
FA# Mayor (Enarmónica de Solb) | *FA# Major (Enharmonic with Gb)*



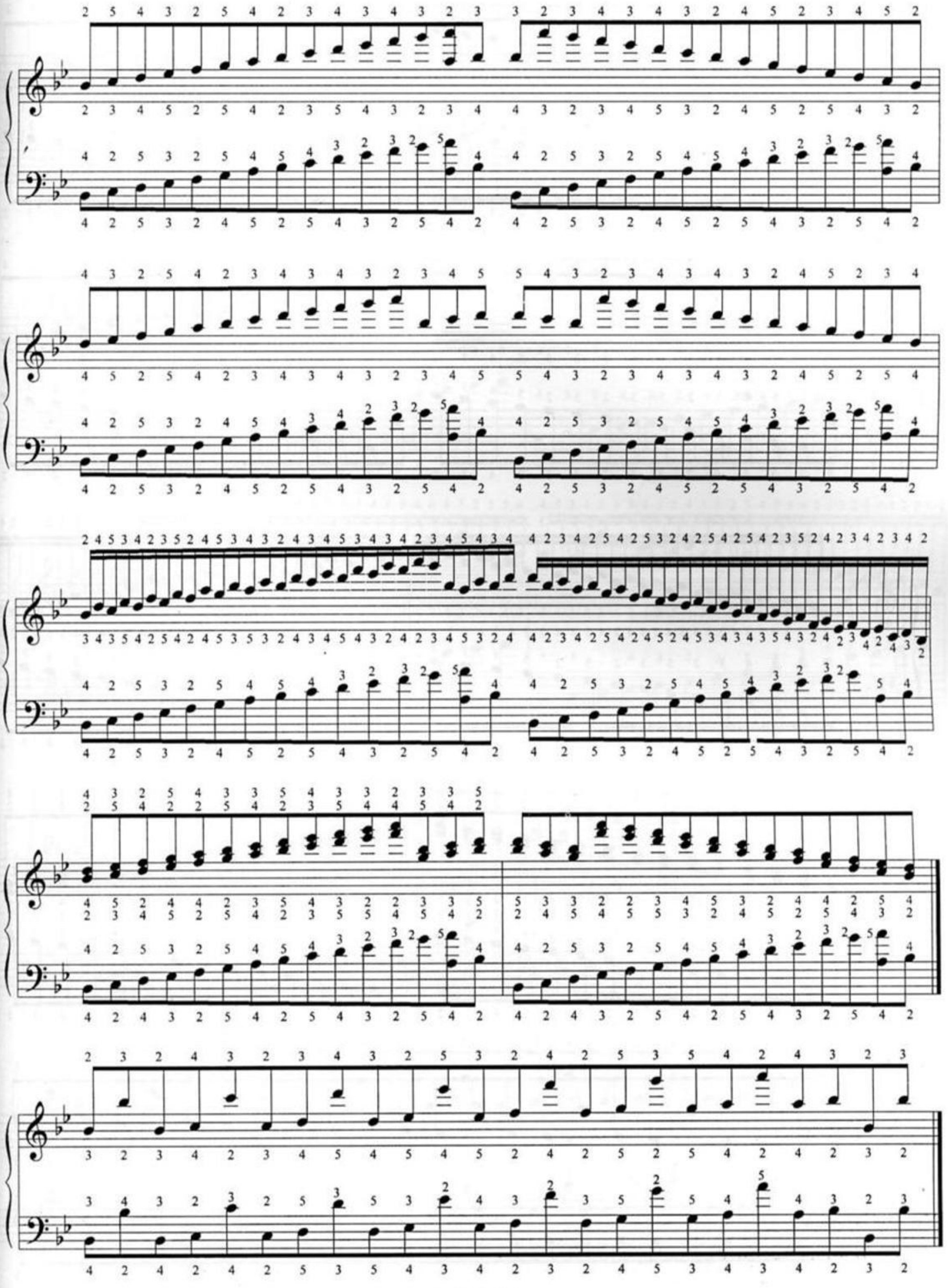
Do# Mayor (Enarmónica de Reb) | *C# Major (Enharmonic with Db)*



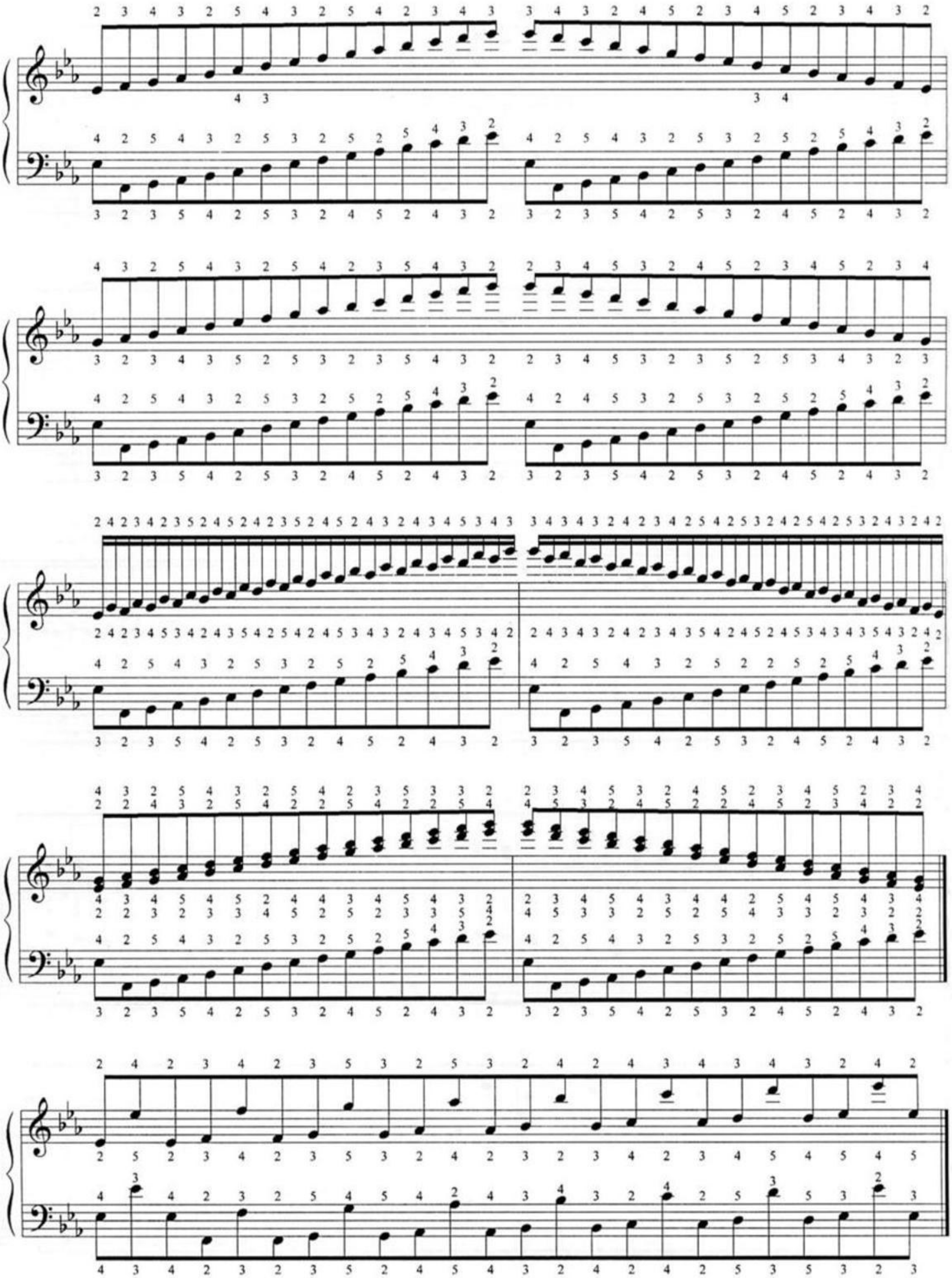
Fa Mayor | *F Major*



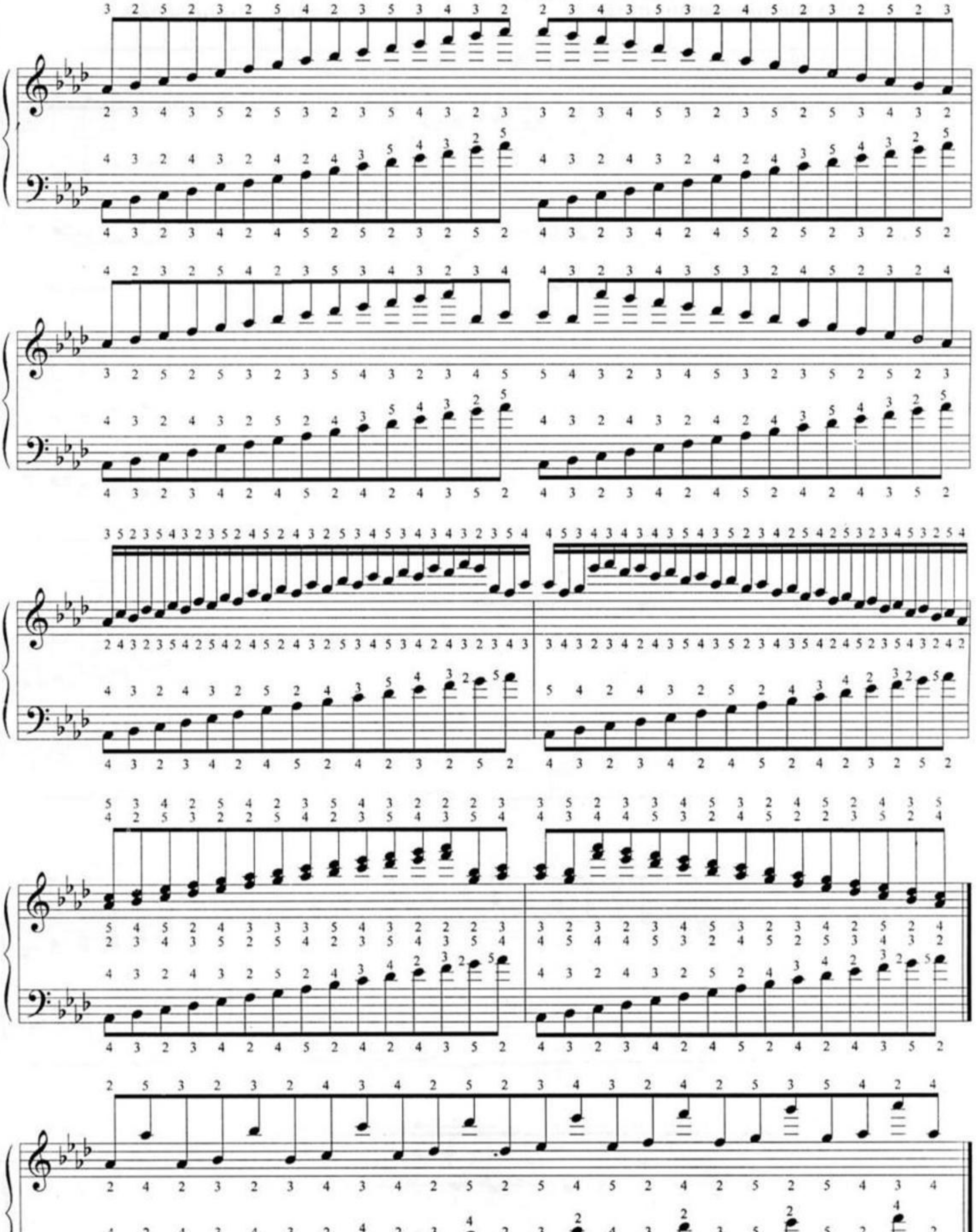
Sib Mayor | *Bb Major*



Mib Mayor | *Eb Major*



Lab Mayor | *Ab Major*

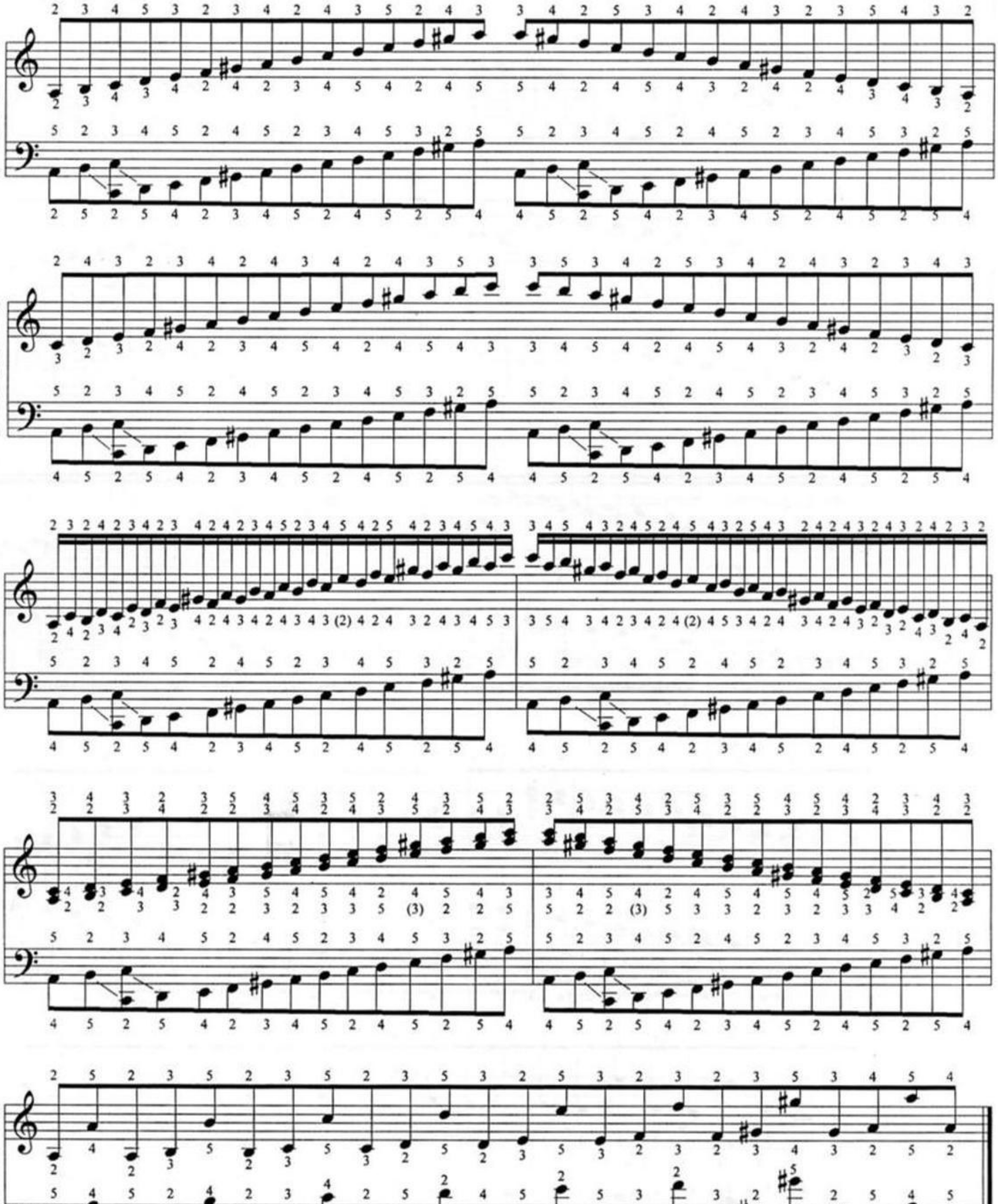


CAPITULO 9
Escalas menores armónicas

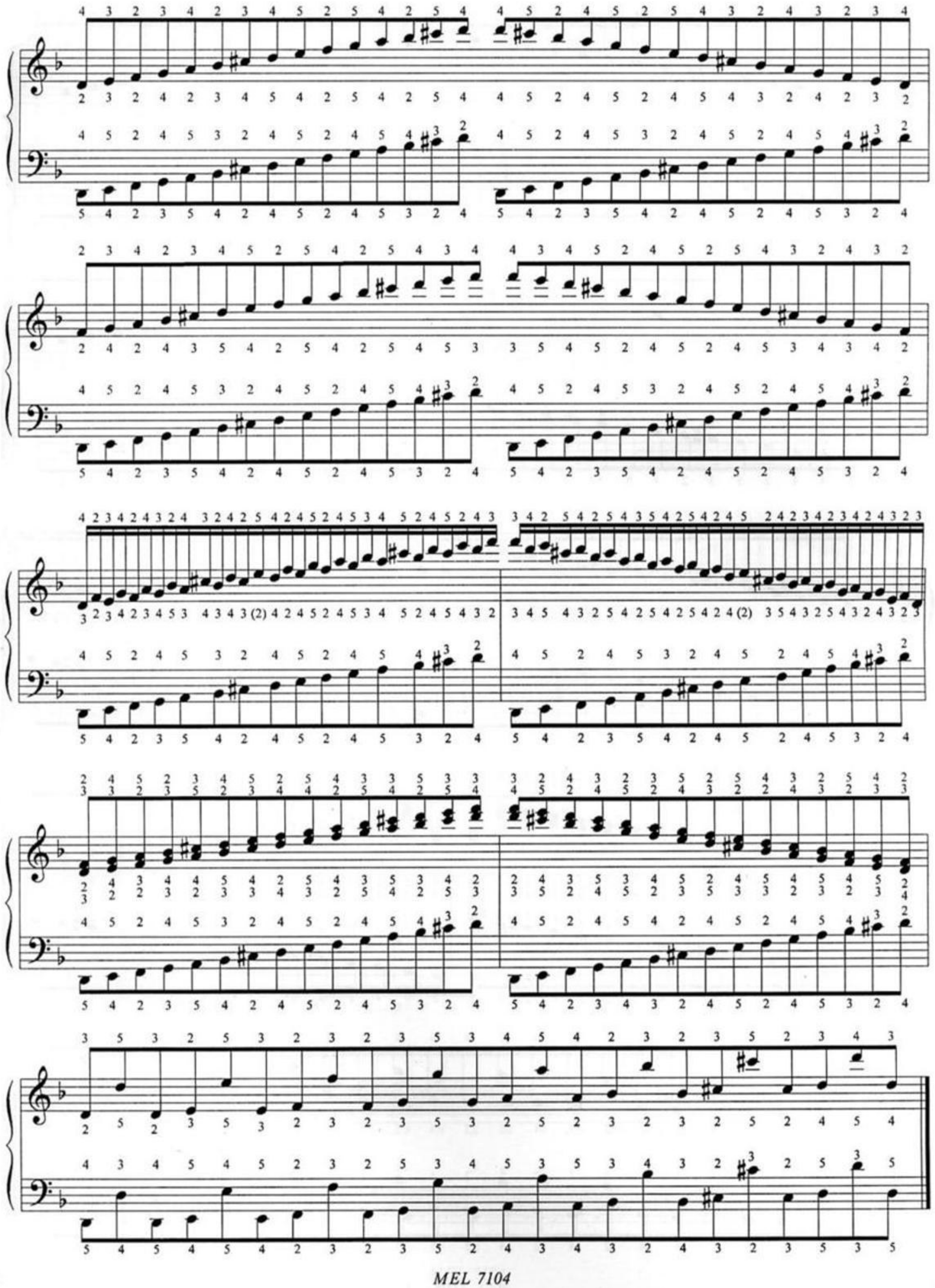
CHAPTER 9
Harmonic minor scales

La menor armónica

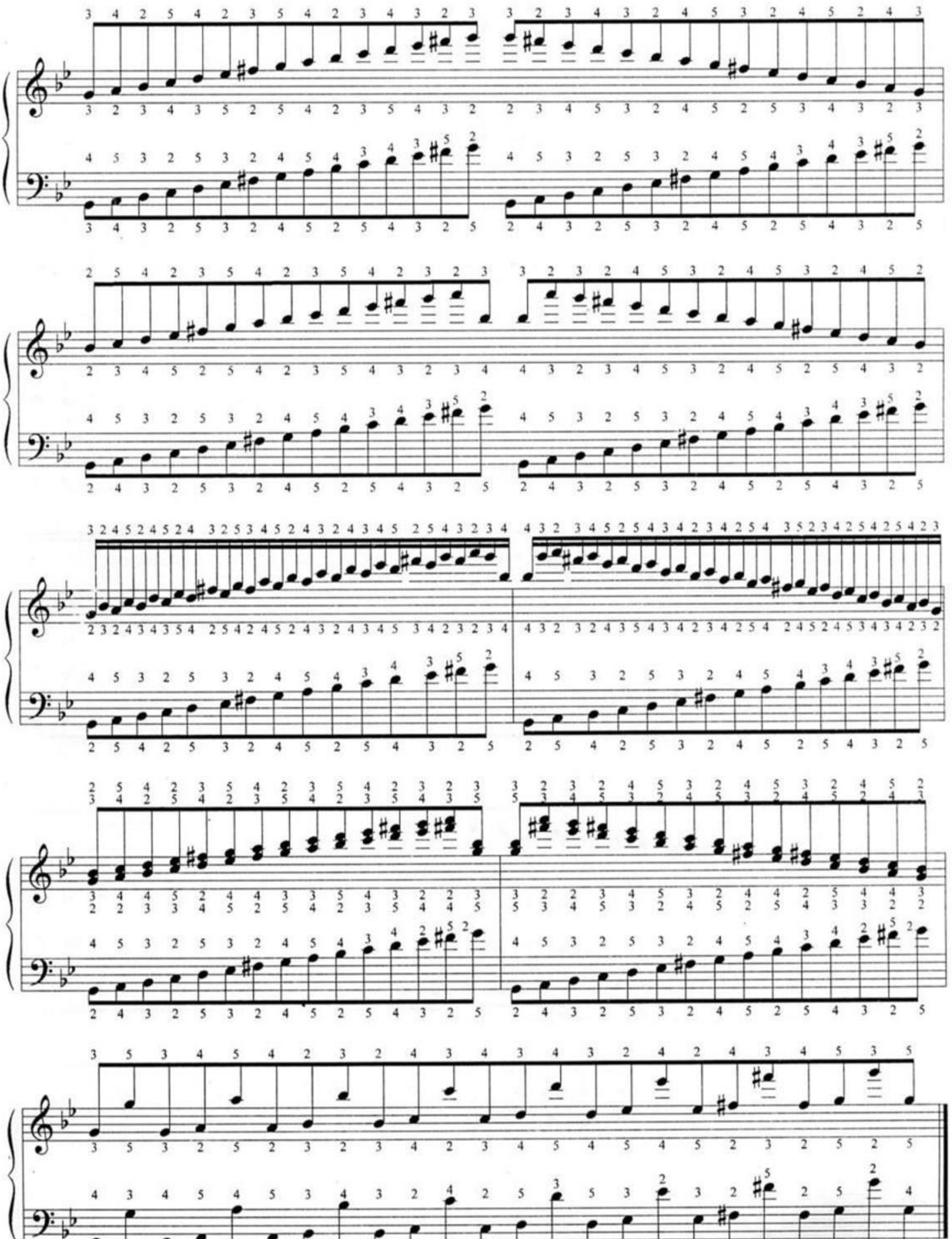
A harmonic minor



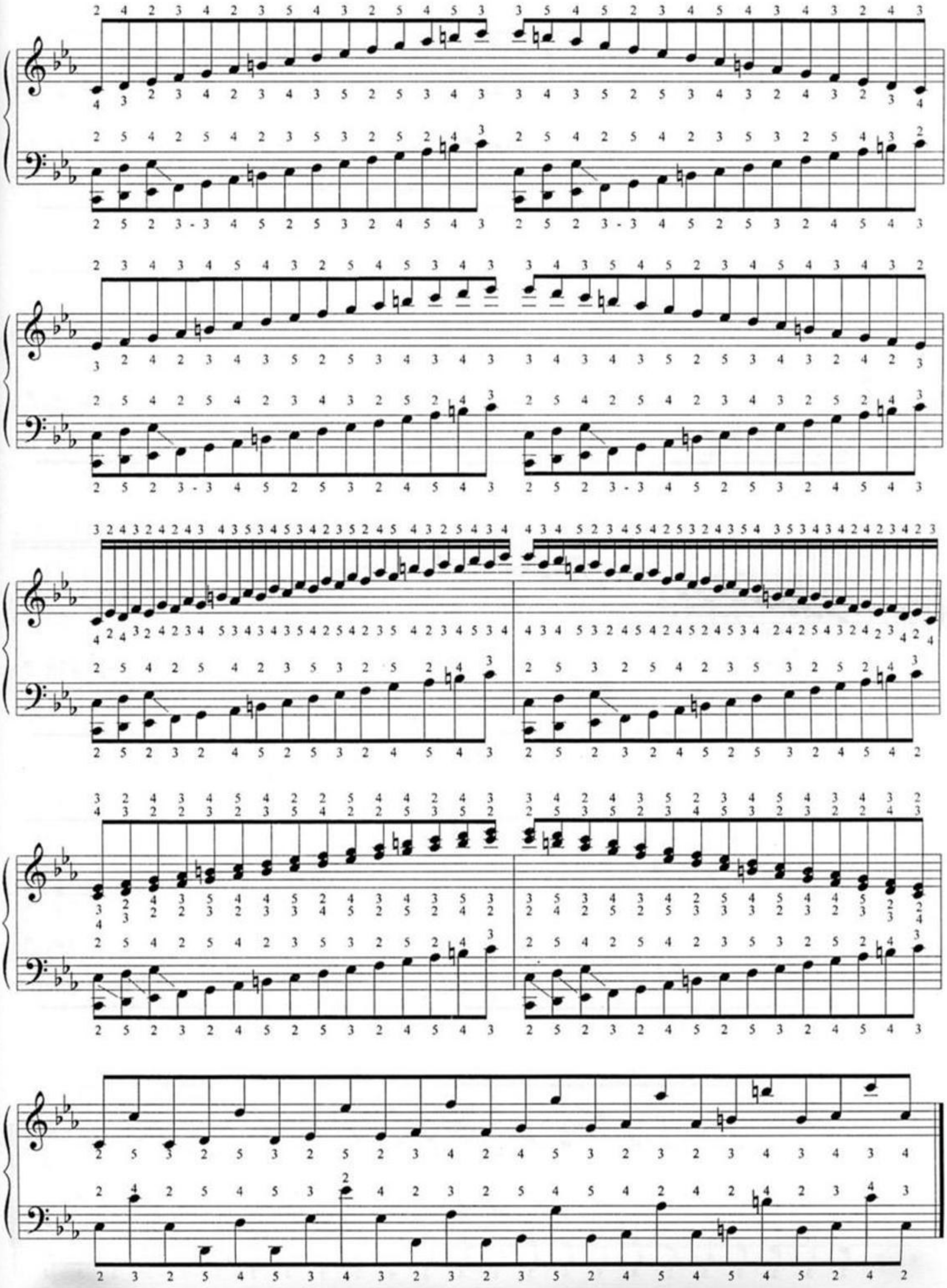
Re menor armónica | *D harmonic minor*



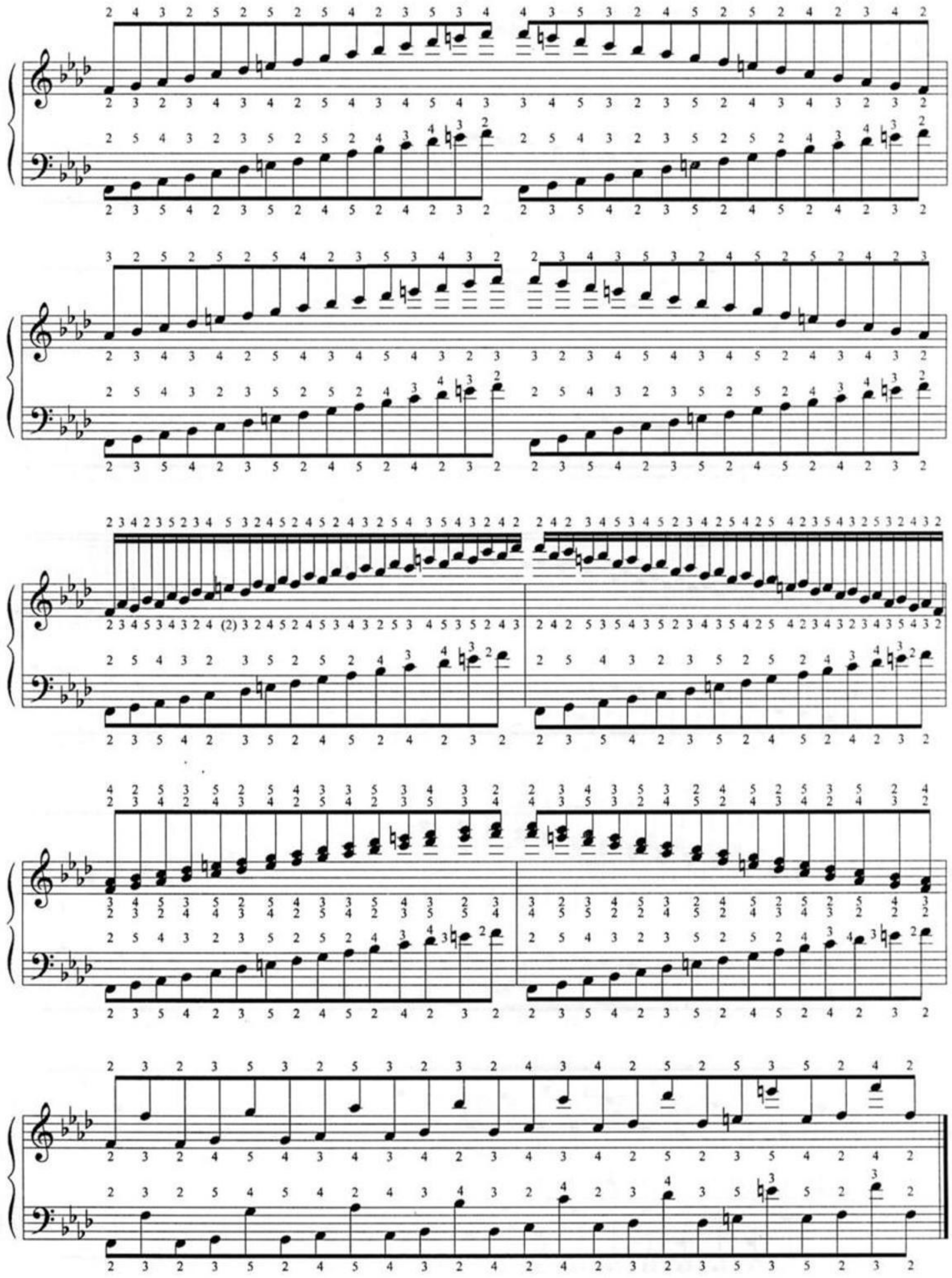
Sol menor armónica | *G harmonic minor*



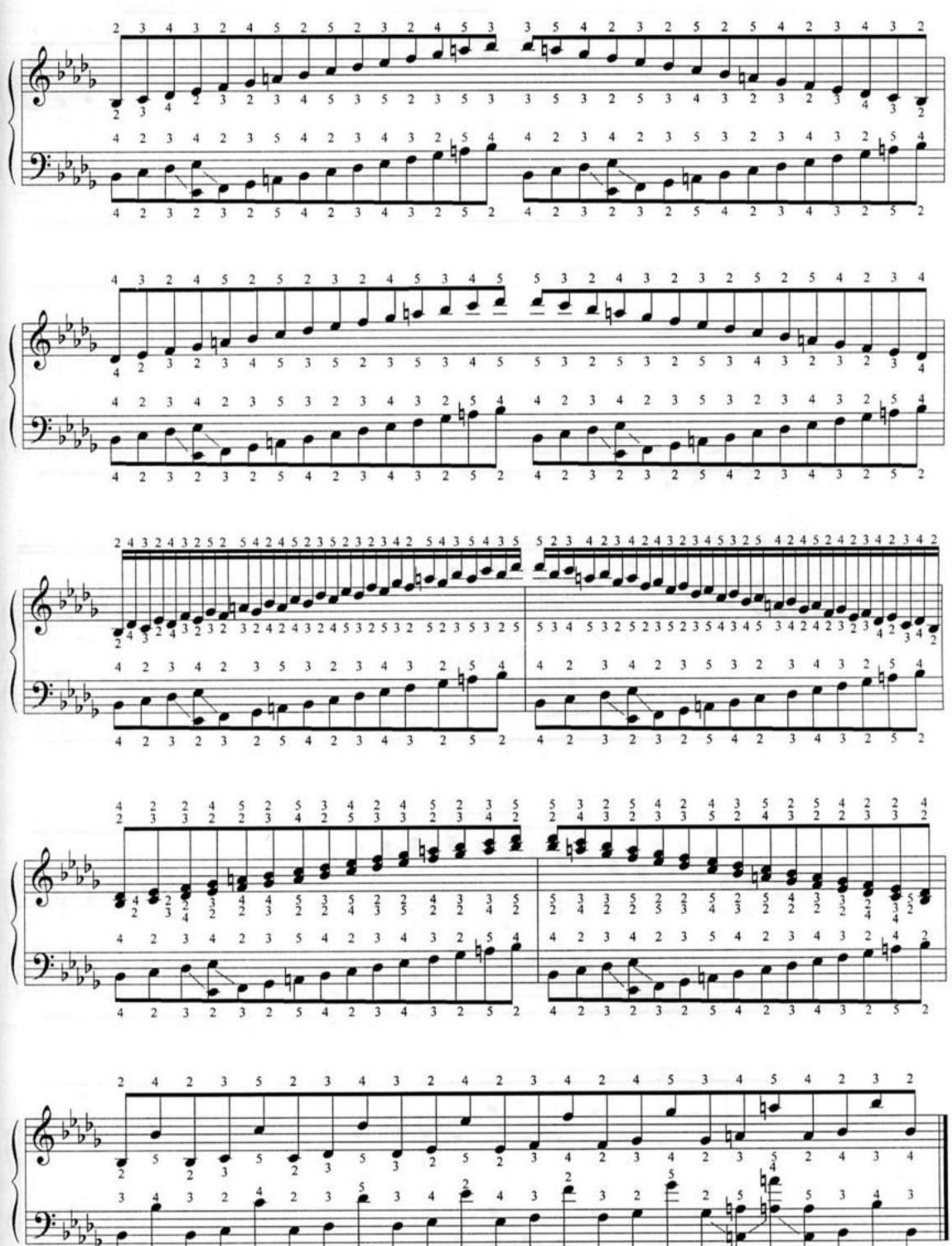
Do menor armónica | *C harmonic minor*



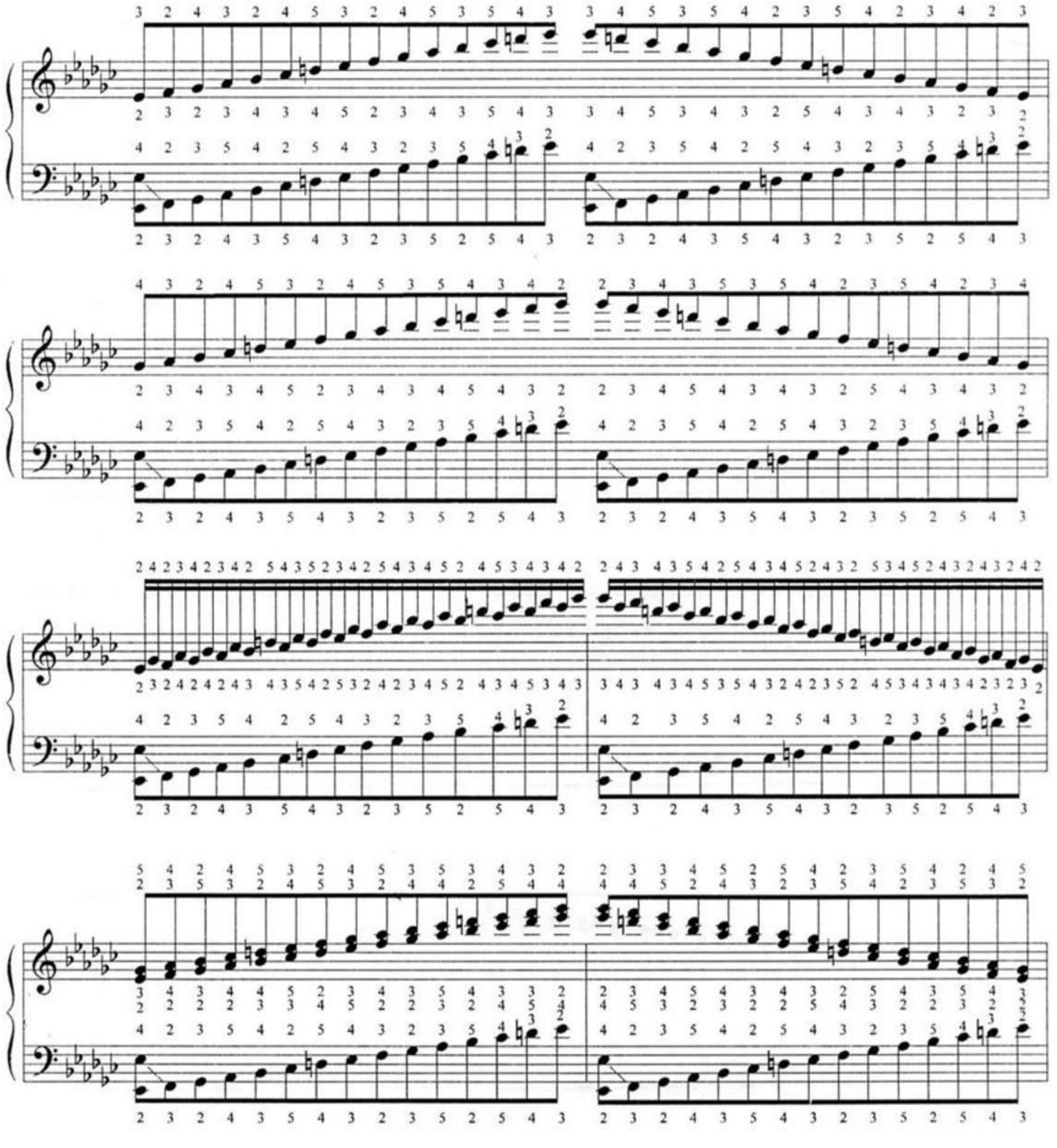
Fa menor armónica | ***F harmonic minor***



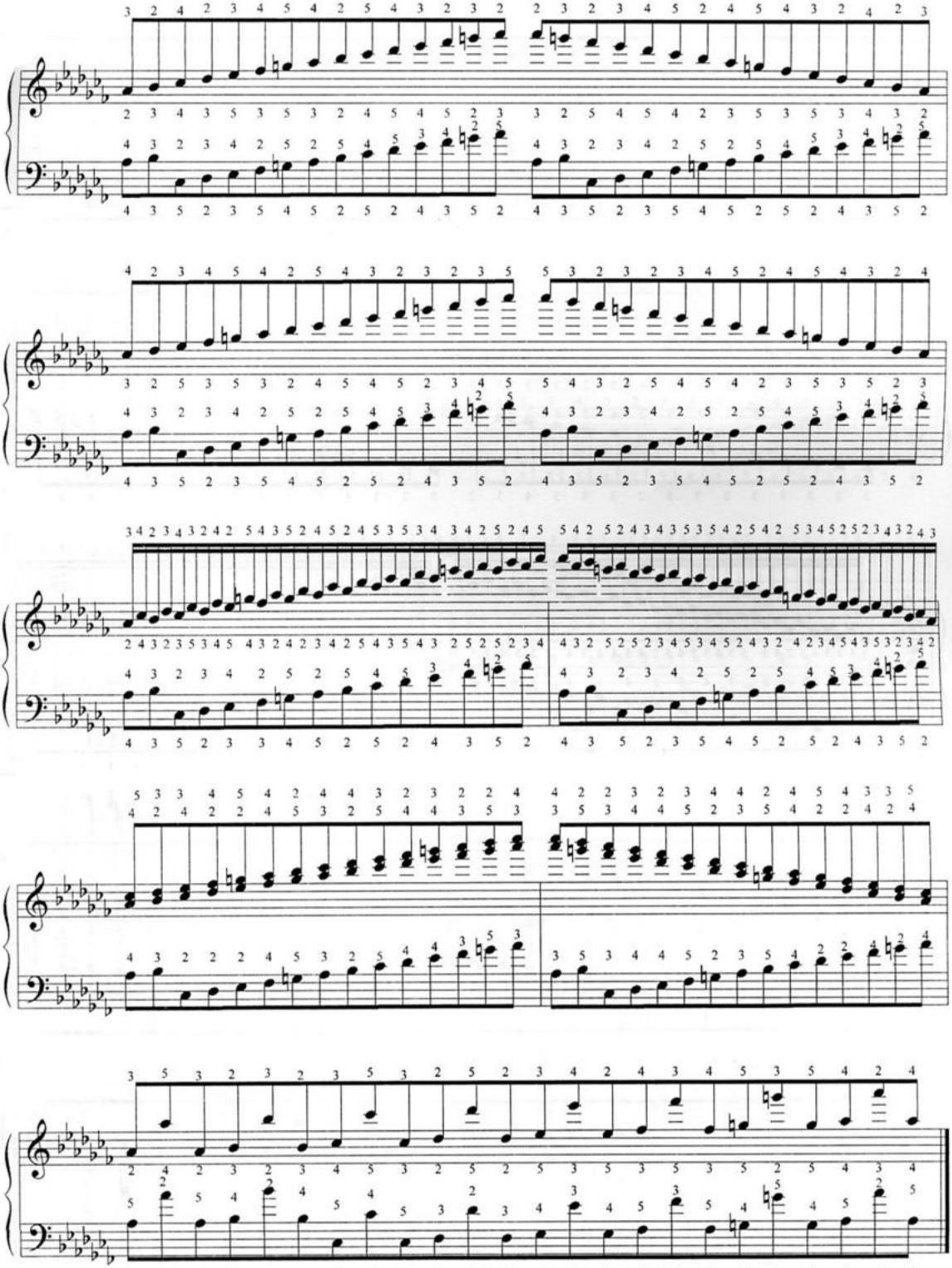
Sib menor armónica (Enarmónica de La#) | *Bb harmonic minor (Enharmonic with A#)*



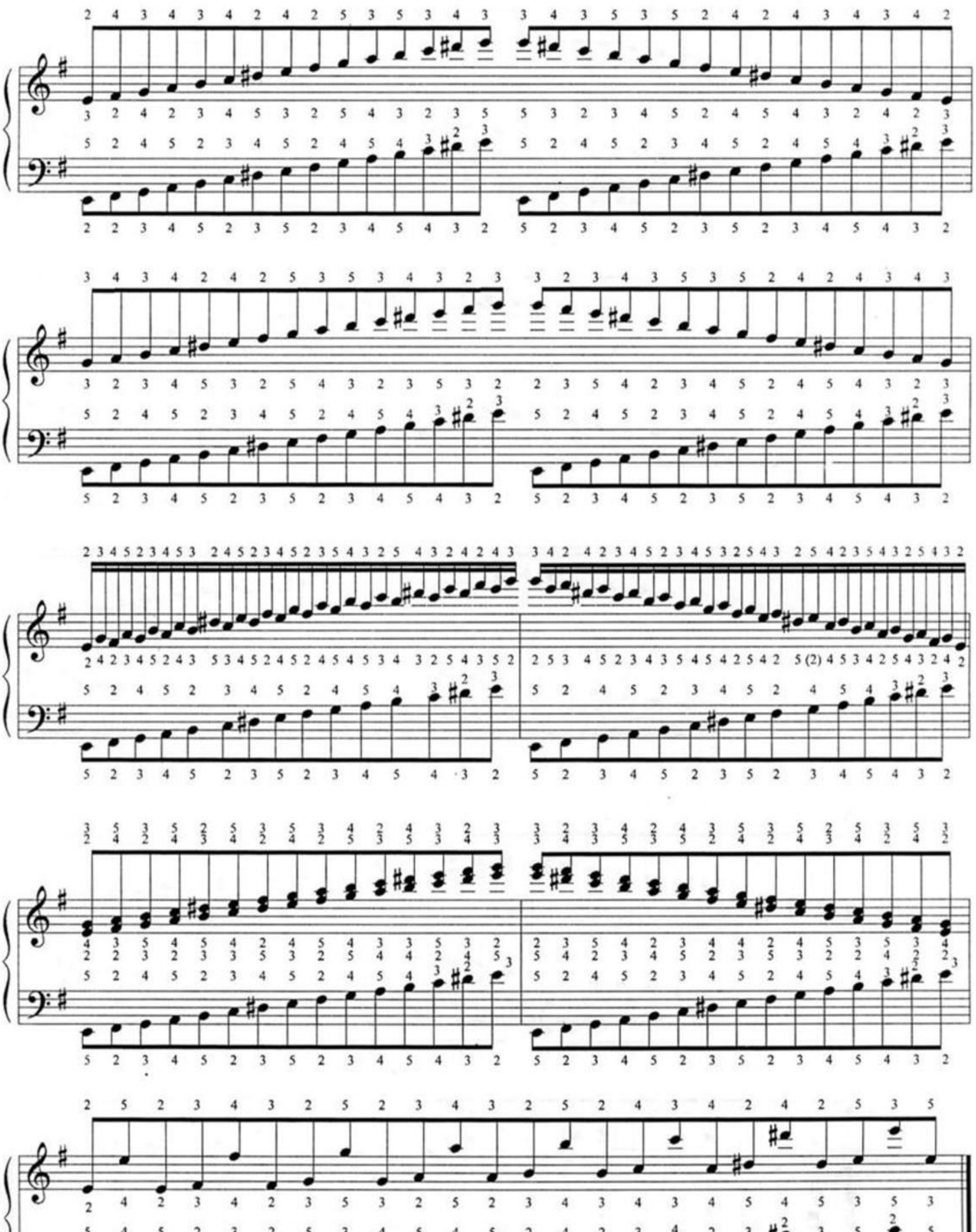
Mib menor armónica (Enarmónica de Re#) | ***Eb harmonic minor (Enharmonic with D#)***



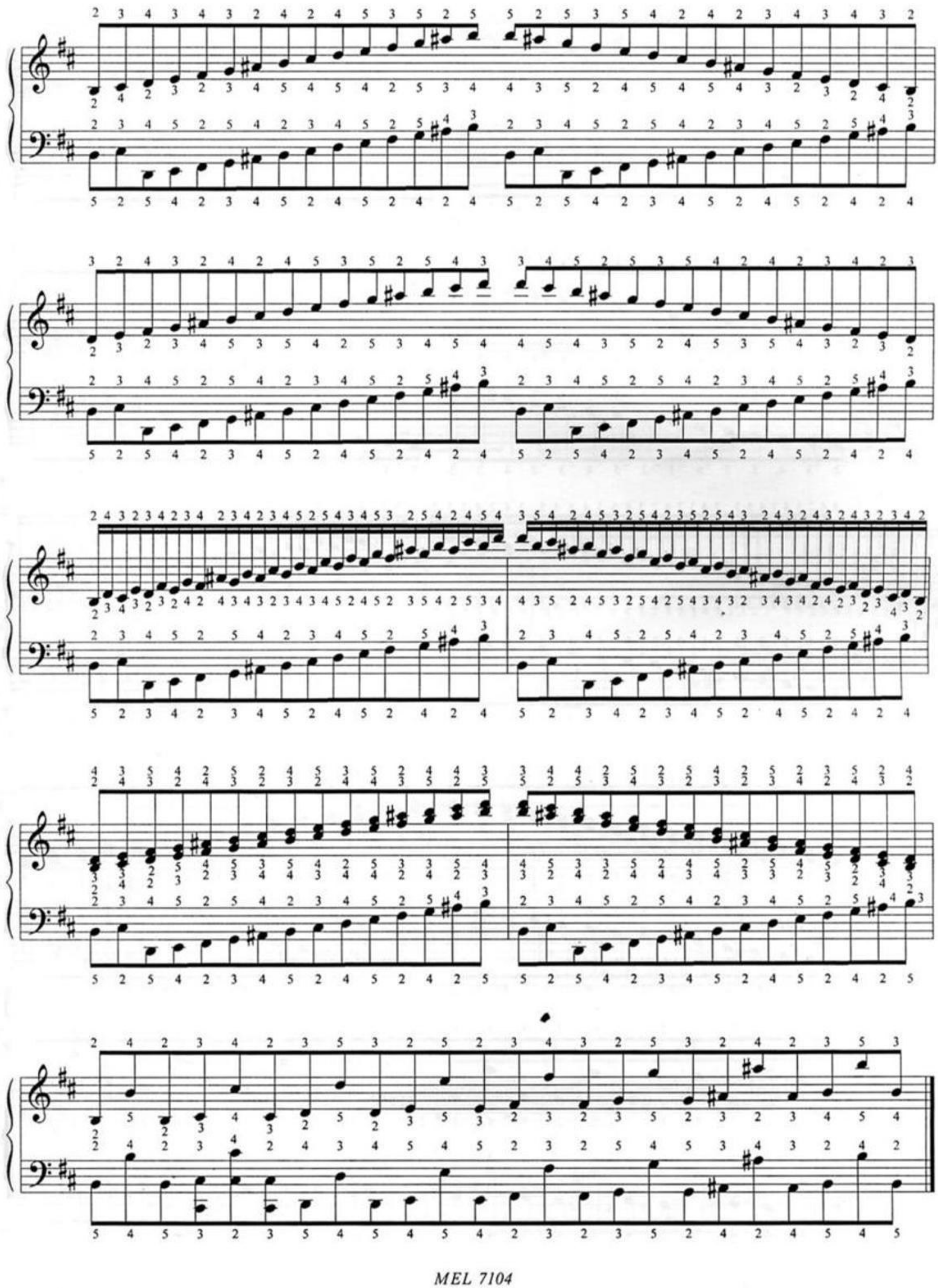
Lab menor armónica (Enarmónica de Sol#) | *Ab harmonic minor (Enharmonic with G#)*



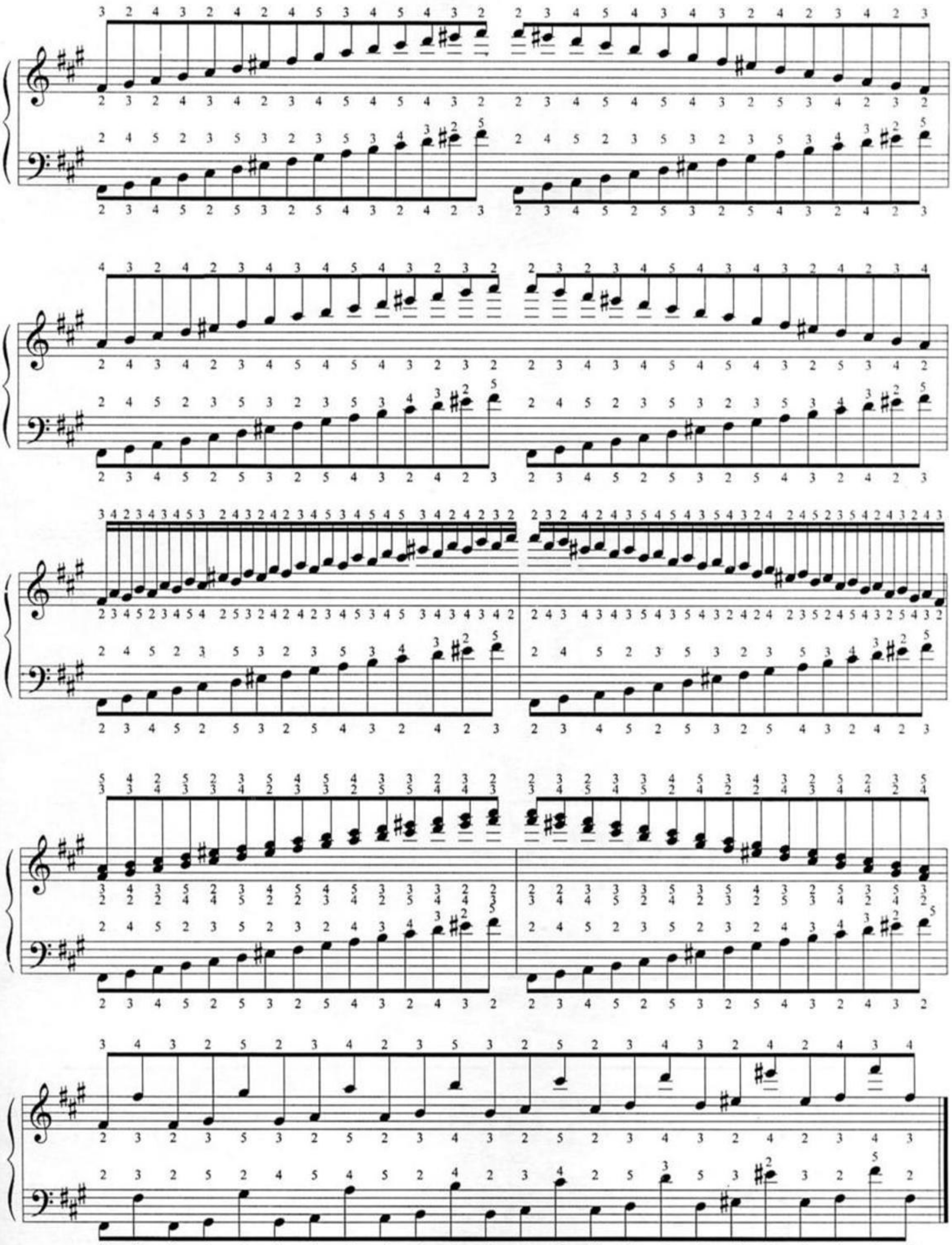
Mi menor armónica | *E harmonic minor*



Si menor armónica | *B harmonic minor*

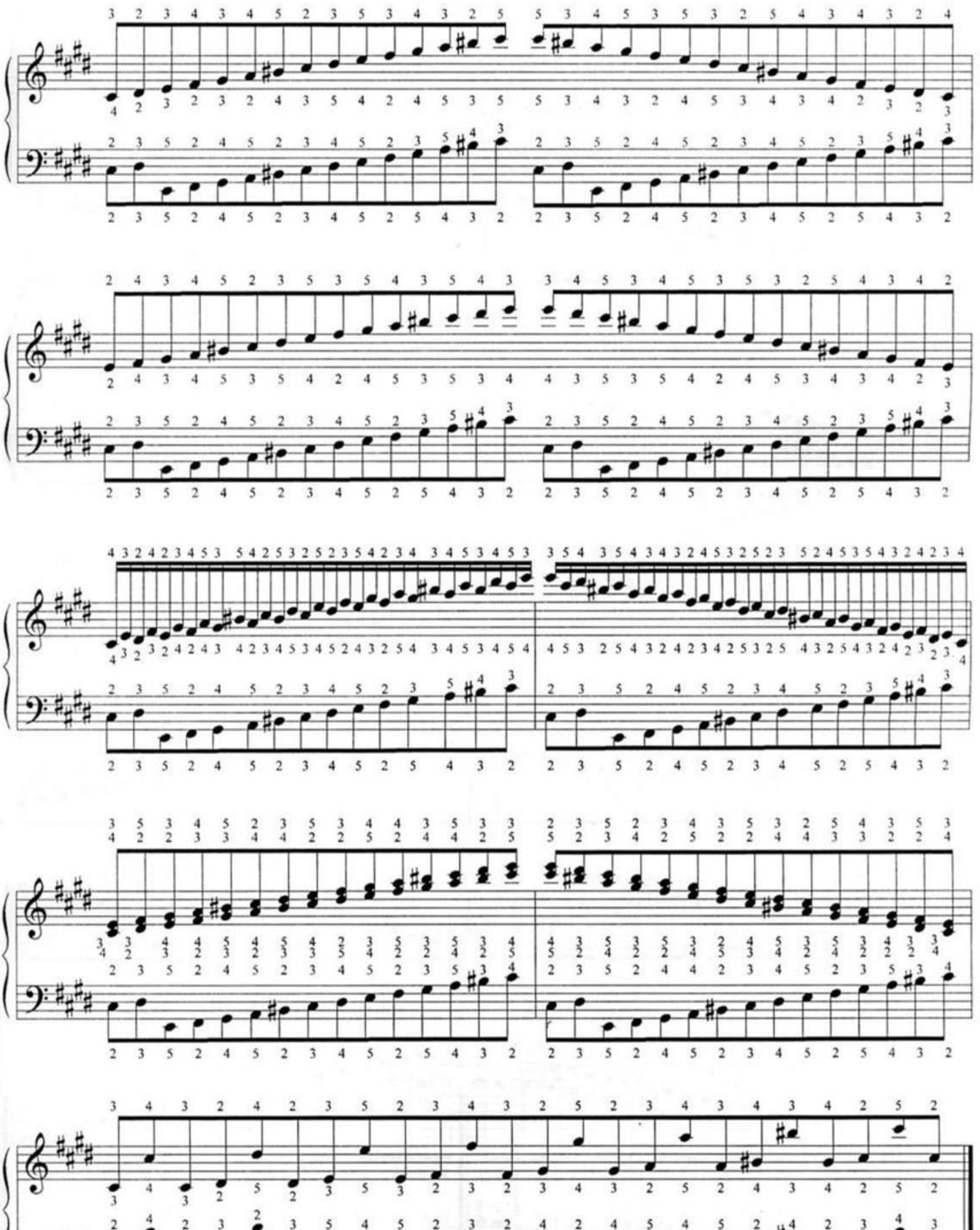


Fa# menor armónica | *F# harmonic minor*



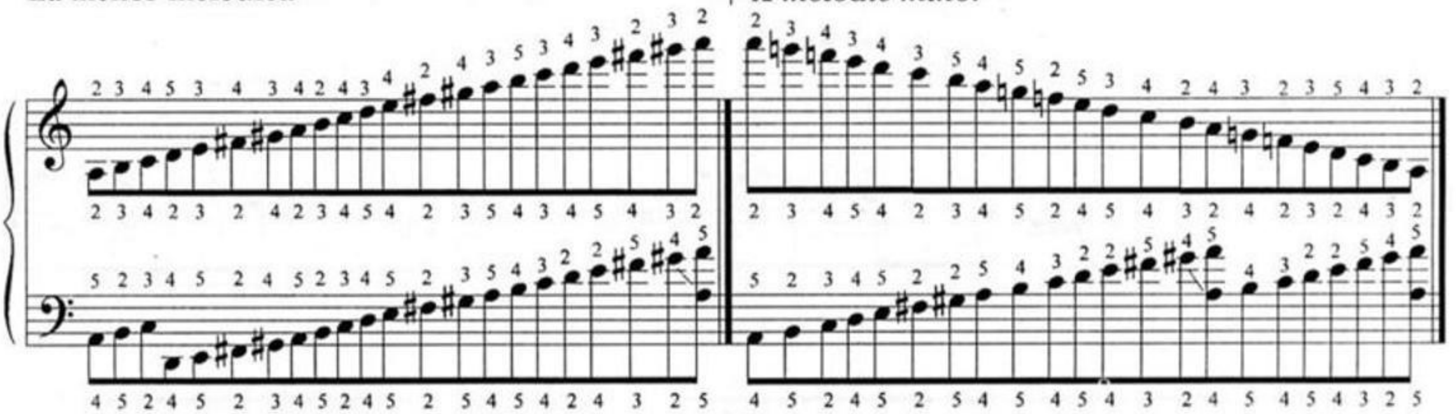
Do# menor armónica

C# harmonic minor

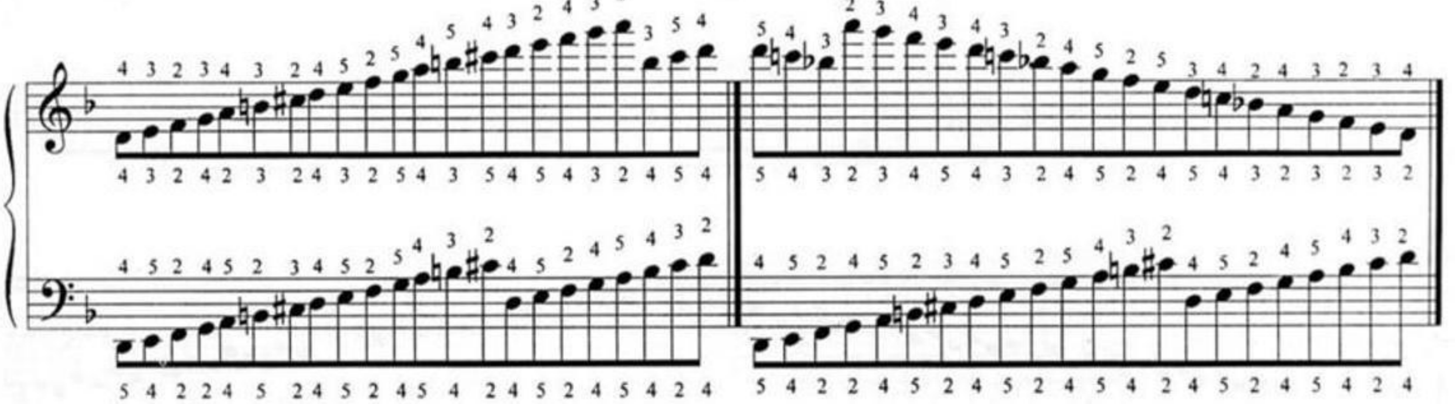


Escalas menores melódicas | *Melodic minor scales*

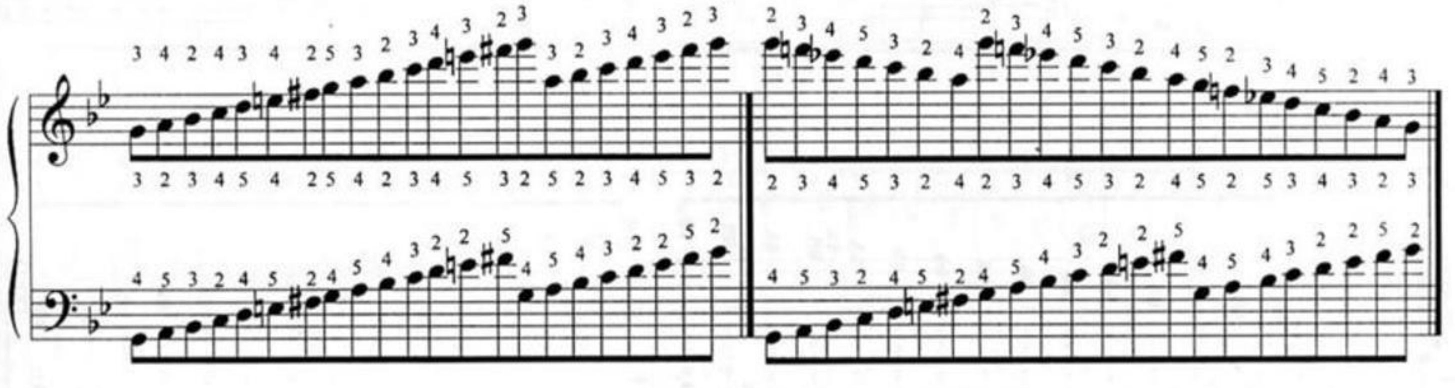
La menor melódica | *A melodic minor*



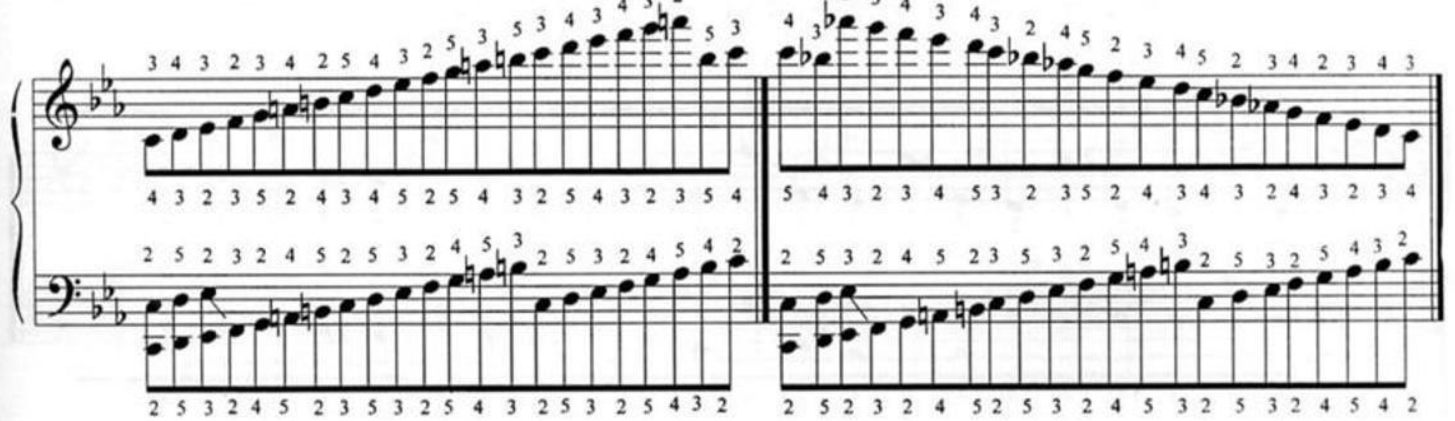
Re menor melódica | *D melodic minor*



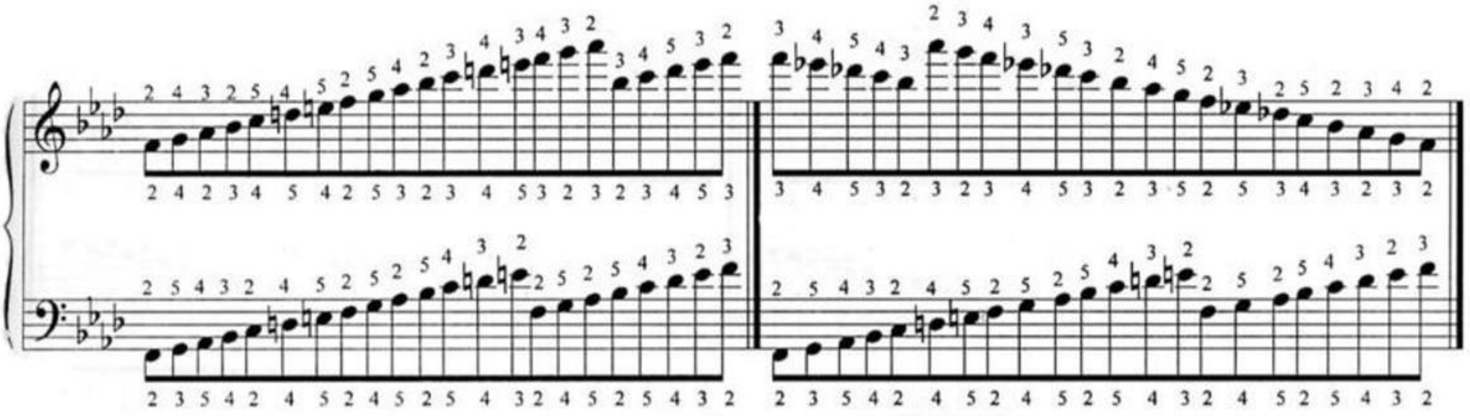
Sol menor melódica | *G melodic minor*



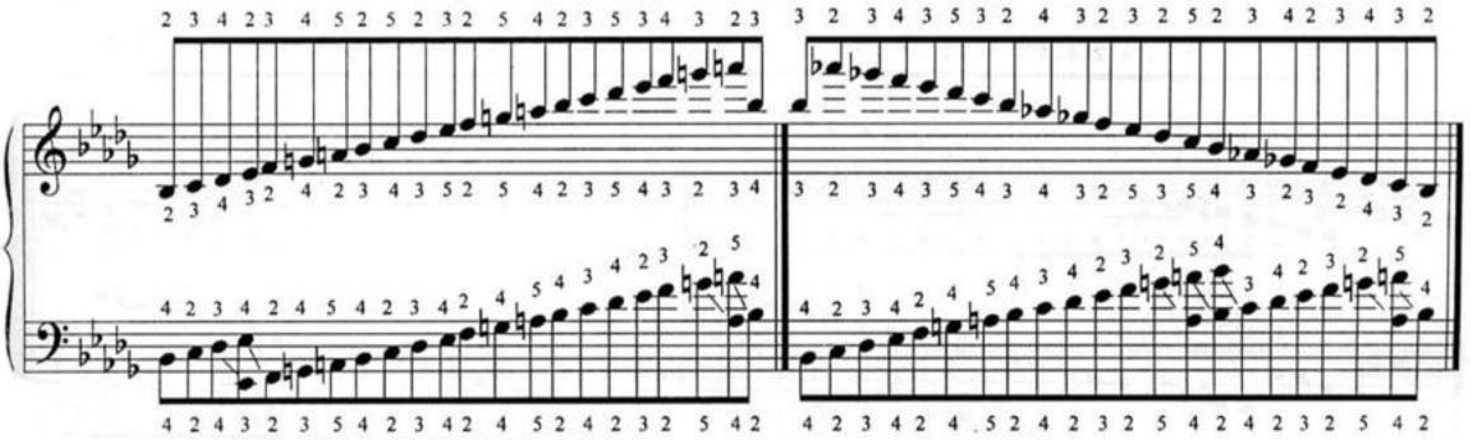
Do menor melódica | *C melodic minor*



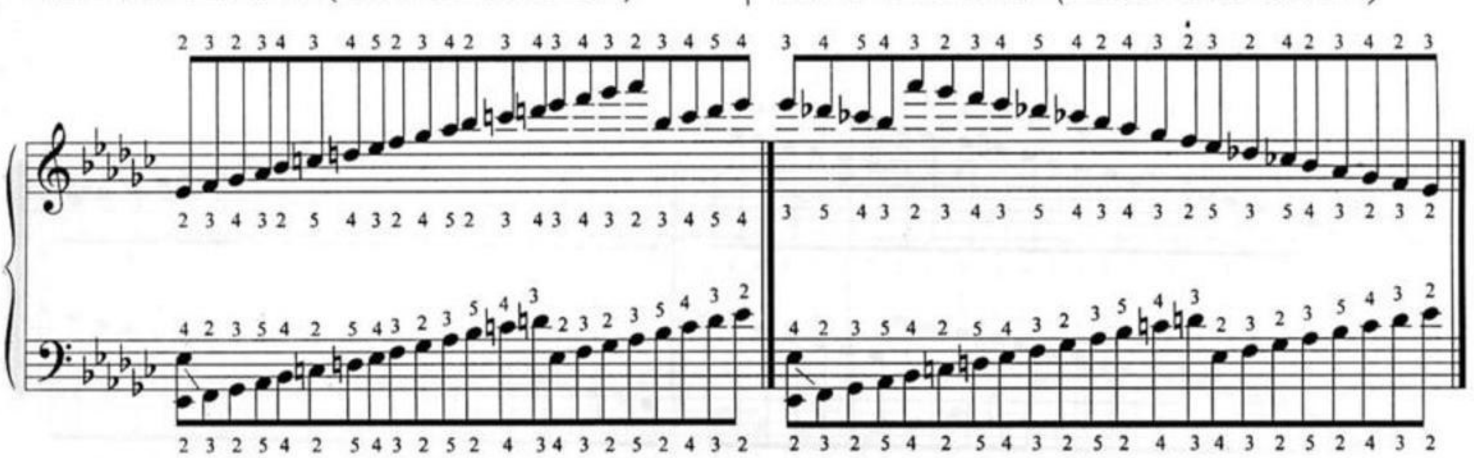
Fa menor melódica | *F melodic minor*



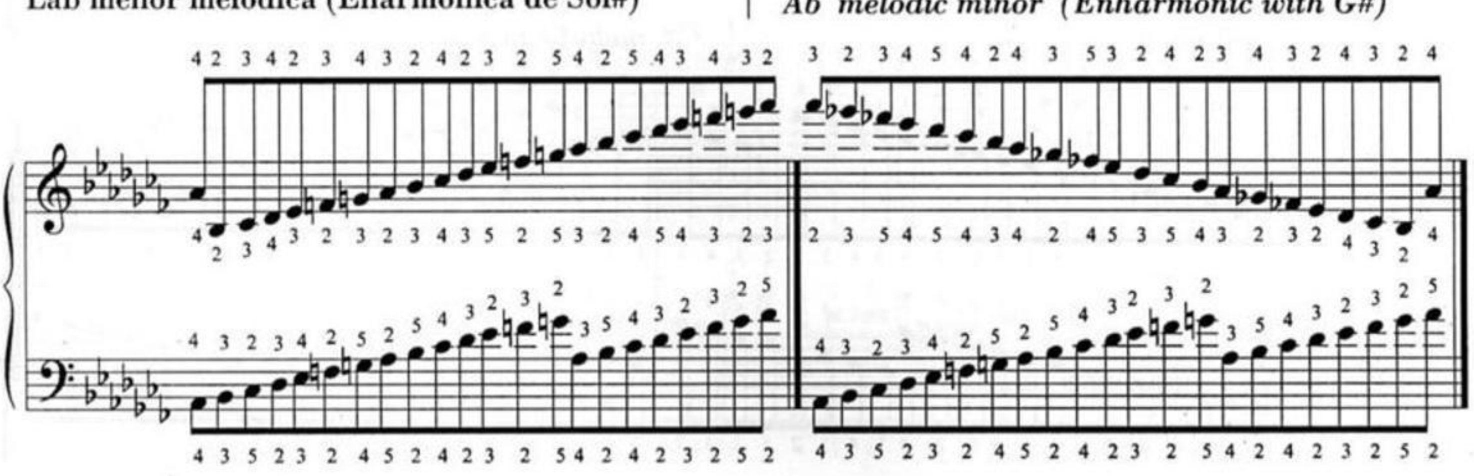
Sib menor melódica (Enarmónica de La#) | *Bb melodic minor (Enharmonic with A#)*



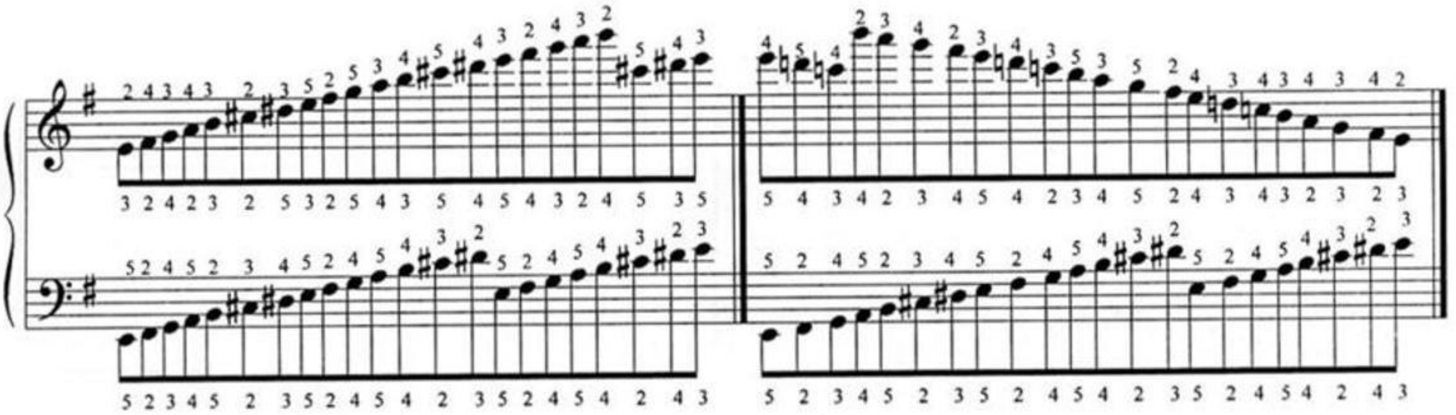
Mib menor melódica (Enarmónica de Re#) | *Eb melodic minor (Enharmonic with D#)*



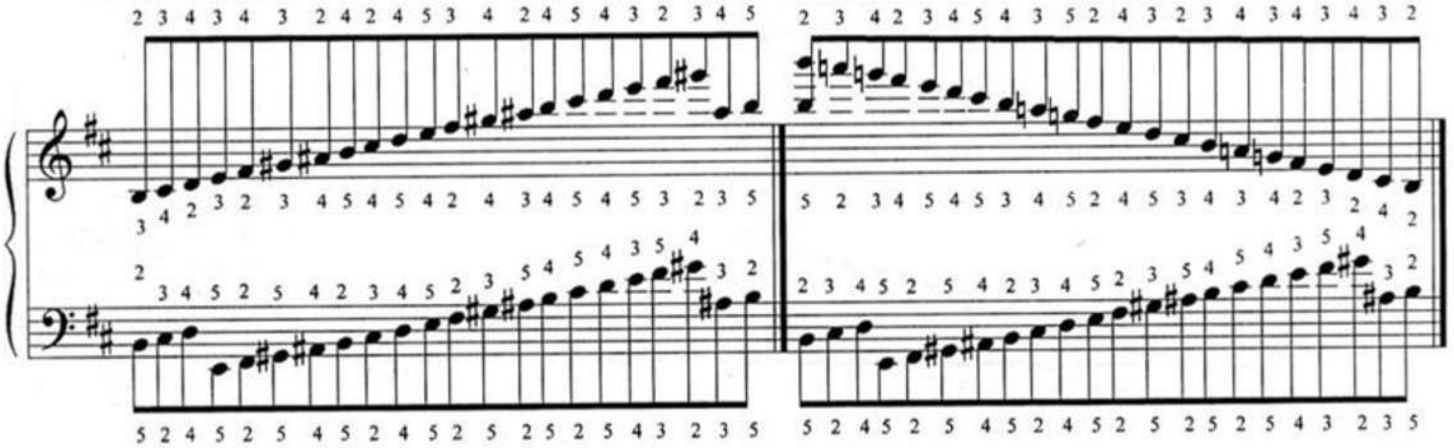
Lab menor melódica (Enarmónica de Sol#) | *Ab melodic minor (Enharmonic with G#)*



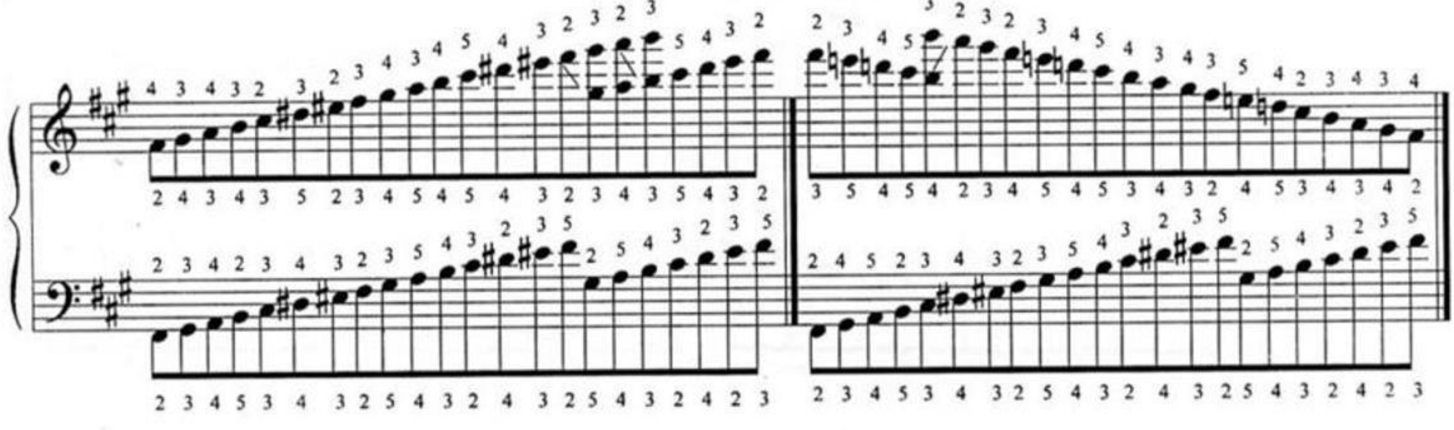
Mi menor melódica | *E melodic minor*



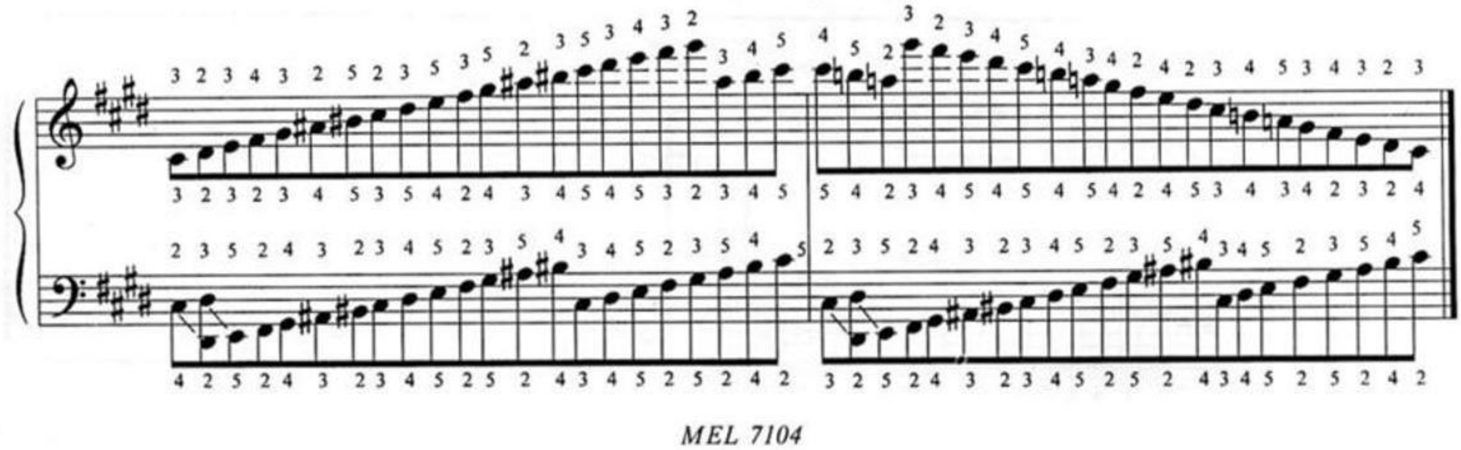
Si menor melódica | *B melodic minor*



Fa# menor melódica | *F# melodic minor*



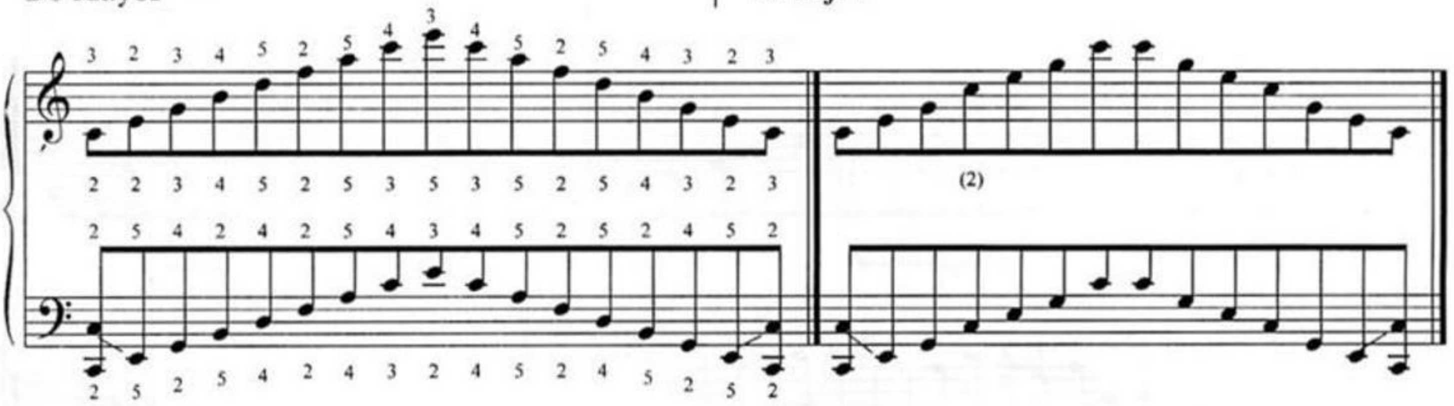
Do# menor melódica | *C# melodic minor*

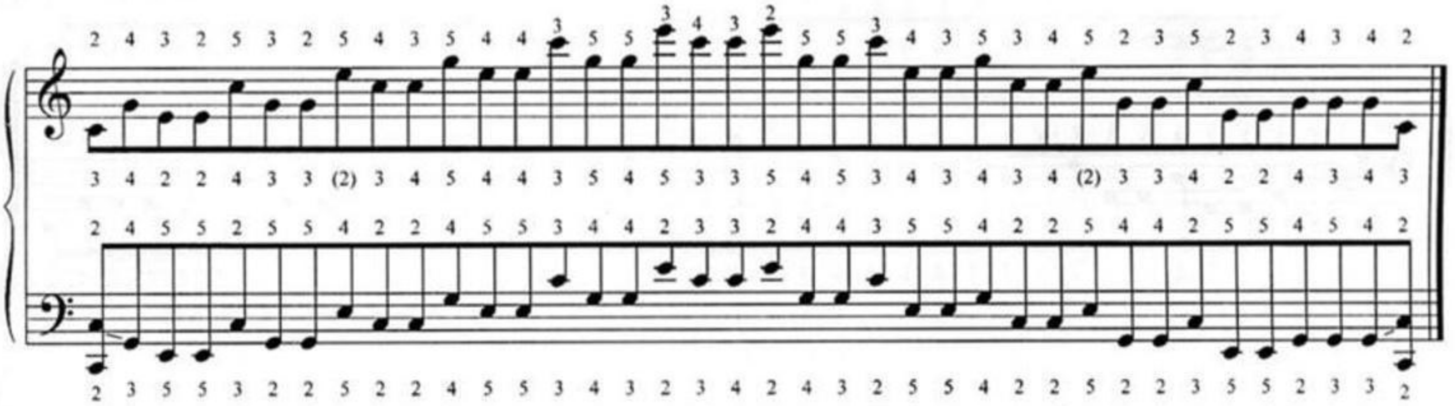


CAPITULO 10
Arpegios con nota repetida, sobre la tónica y en terceras sucesivas

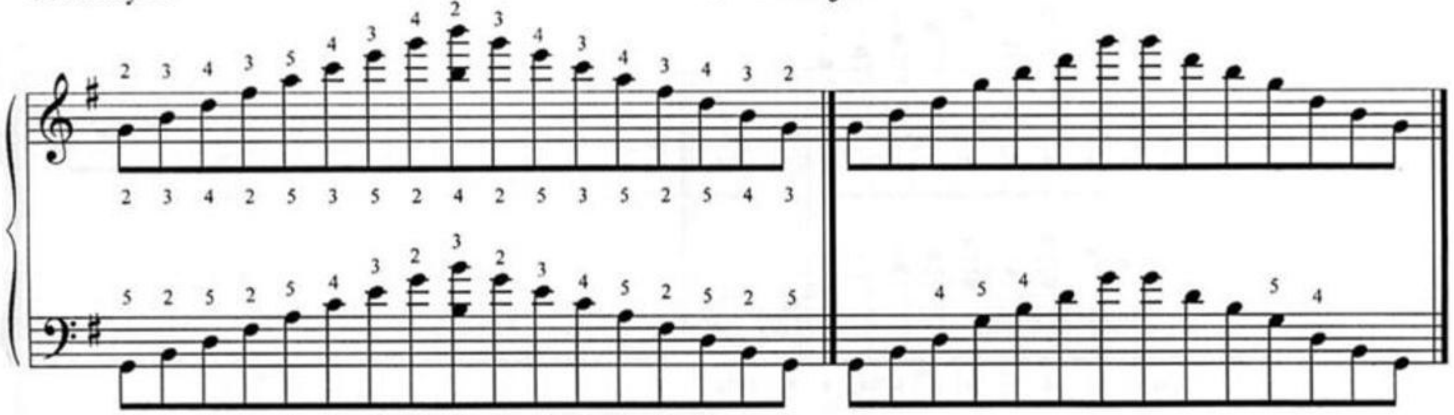
CHAPTER 10
Arpeggios with a repeated note, on the tonic and in successive thirds

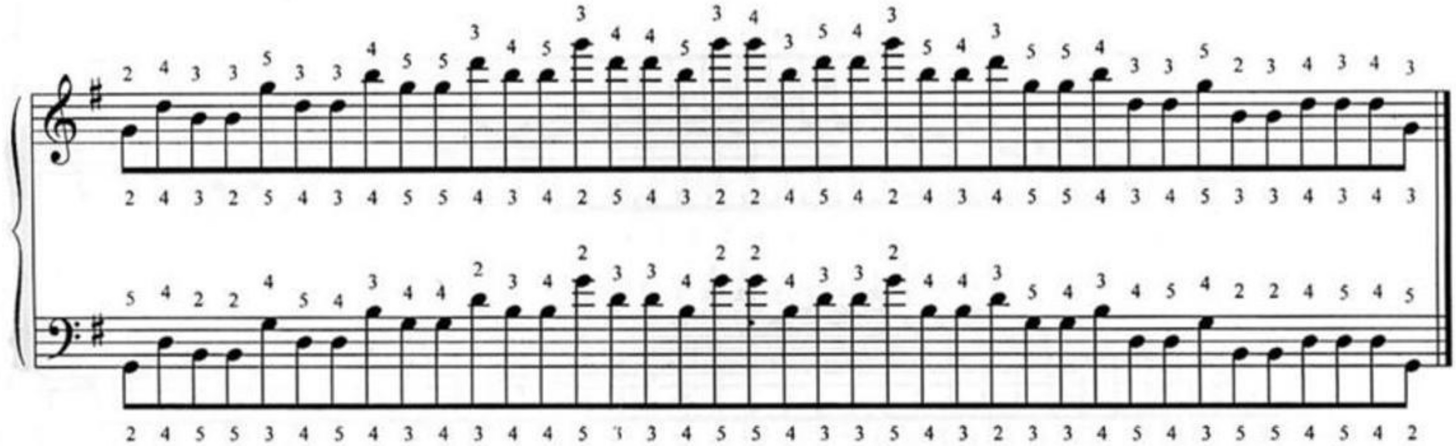
Do Mayor | ***C Major***



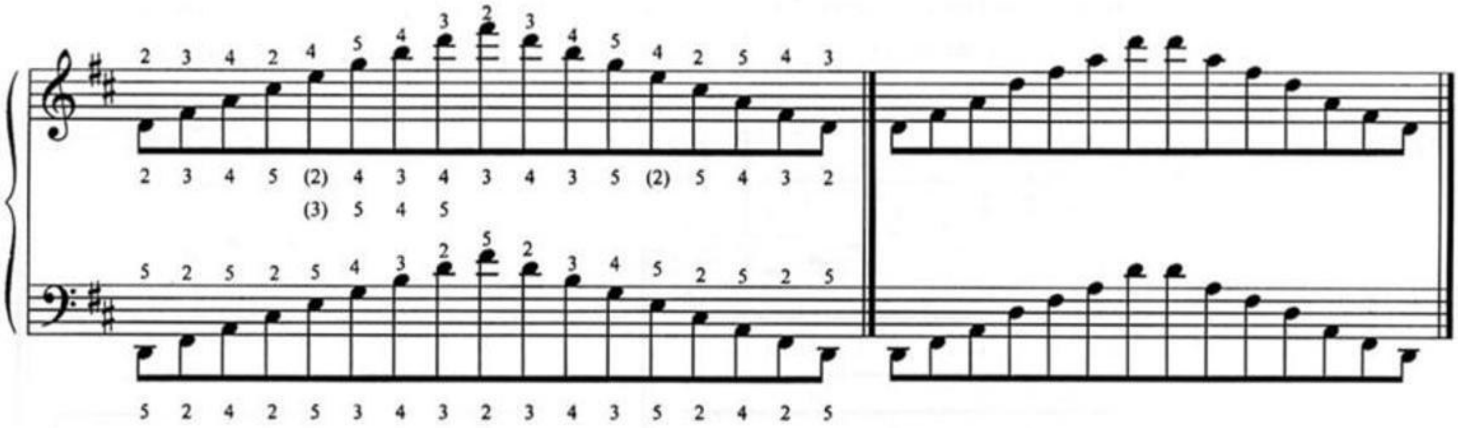


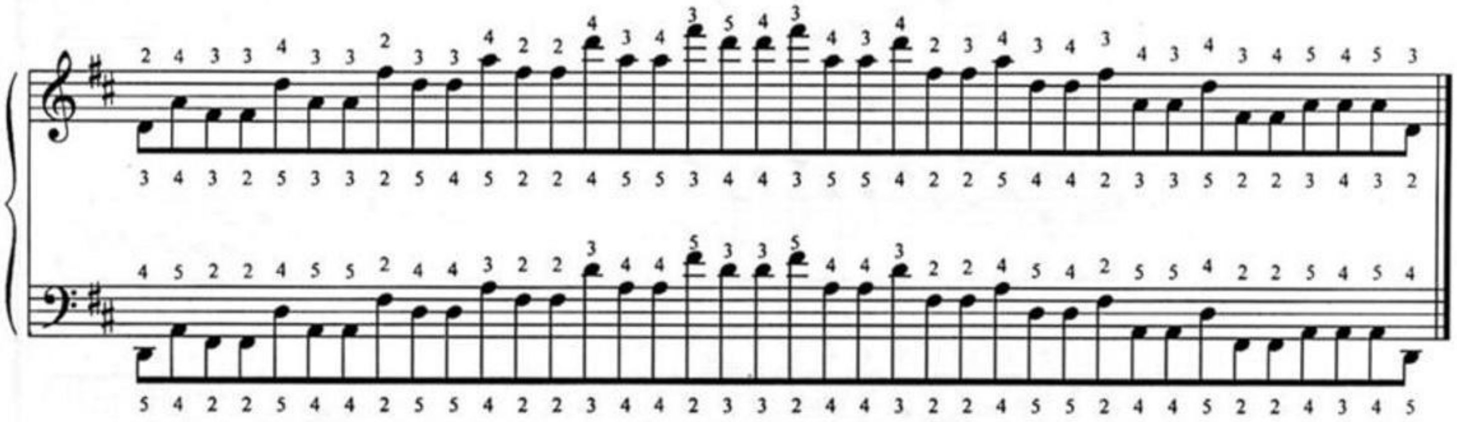
Sol Mayor | ***G Major***



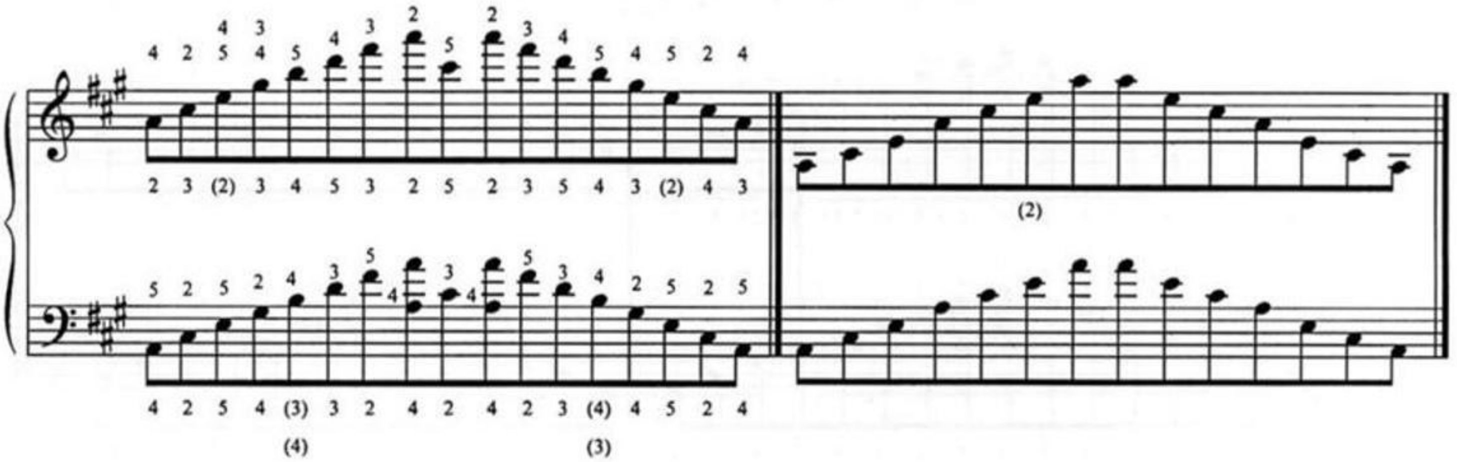


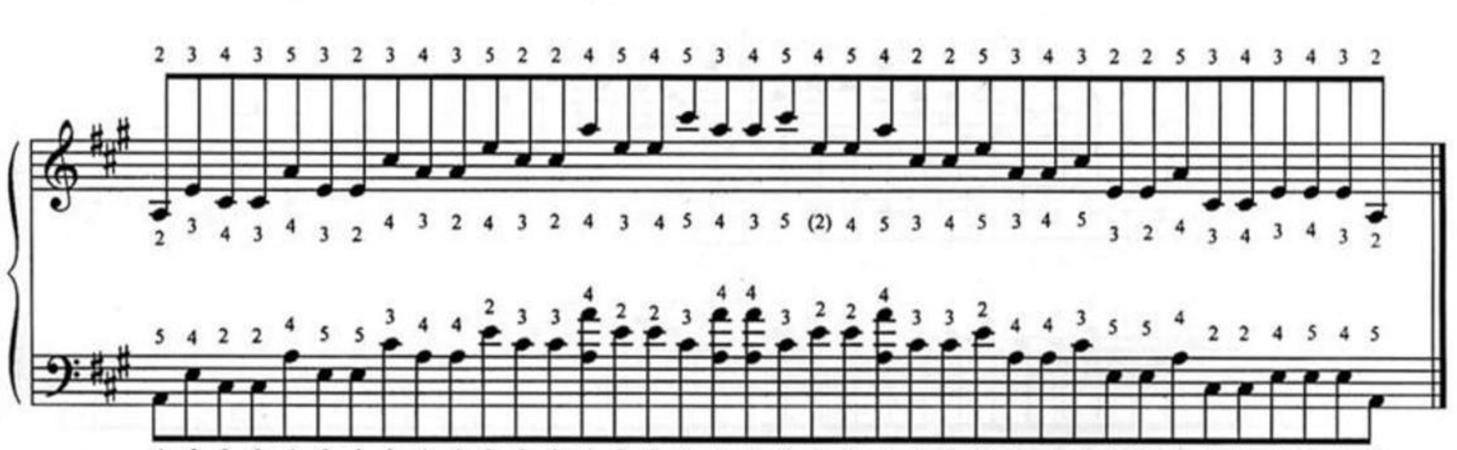
Re Mayor | *D Major*



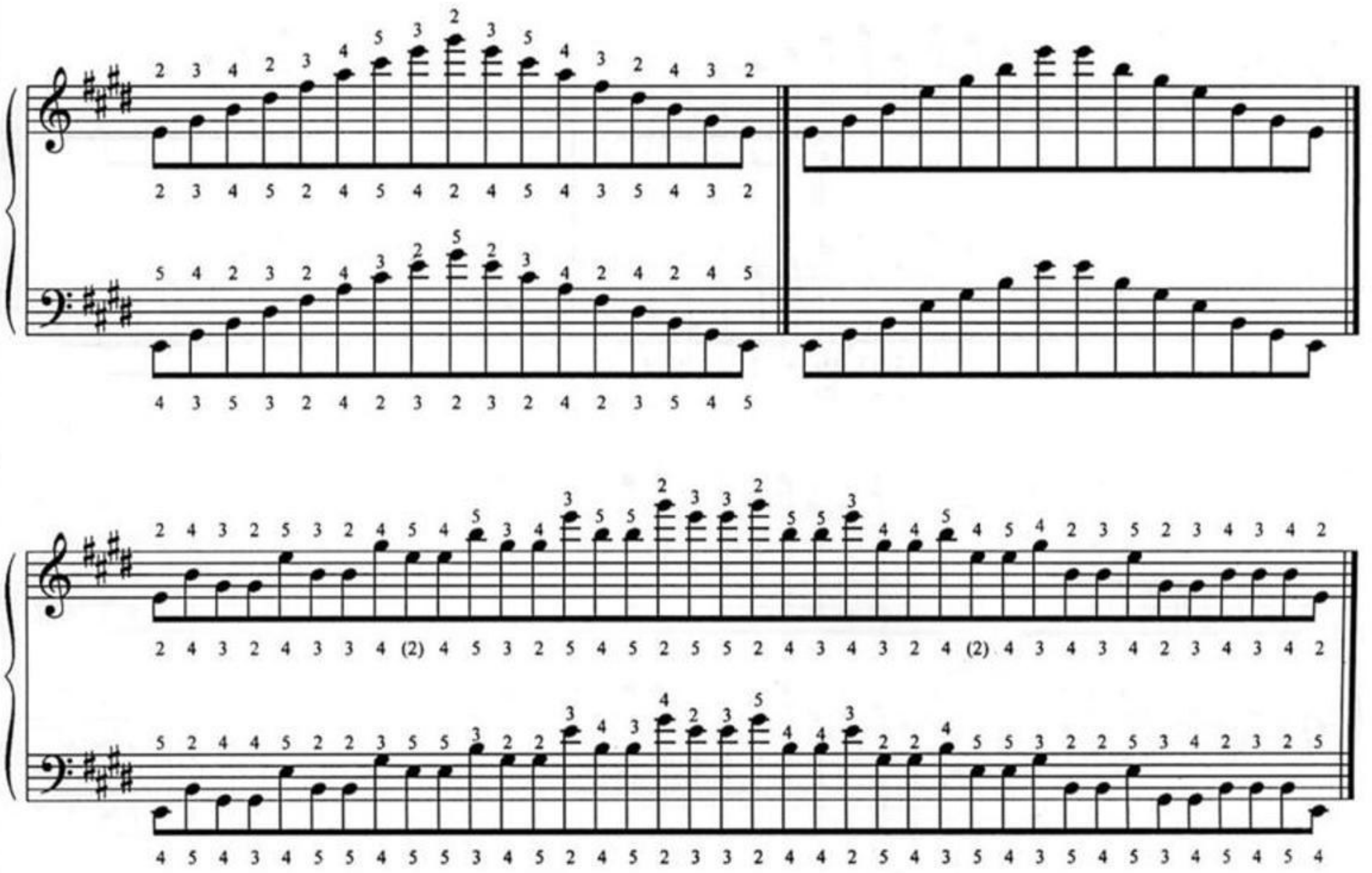


La Mayor | *A Major*

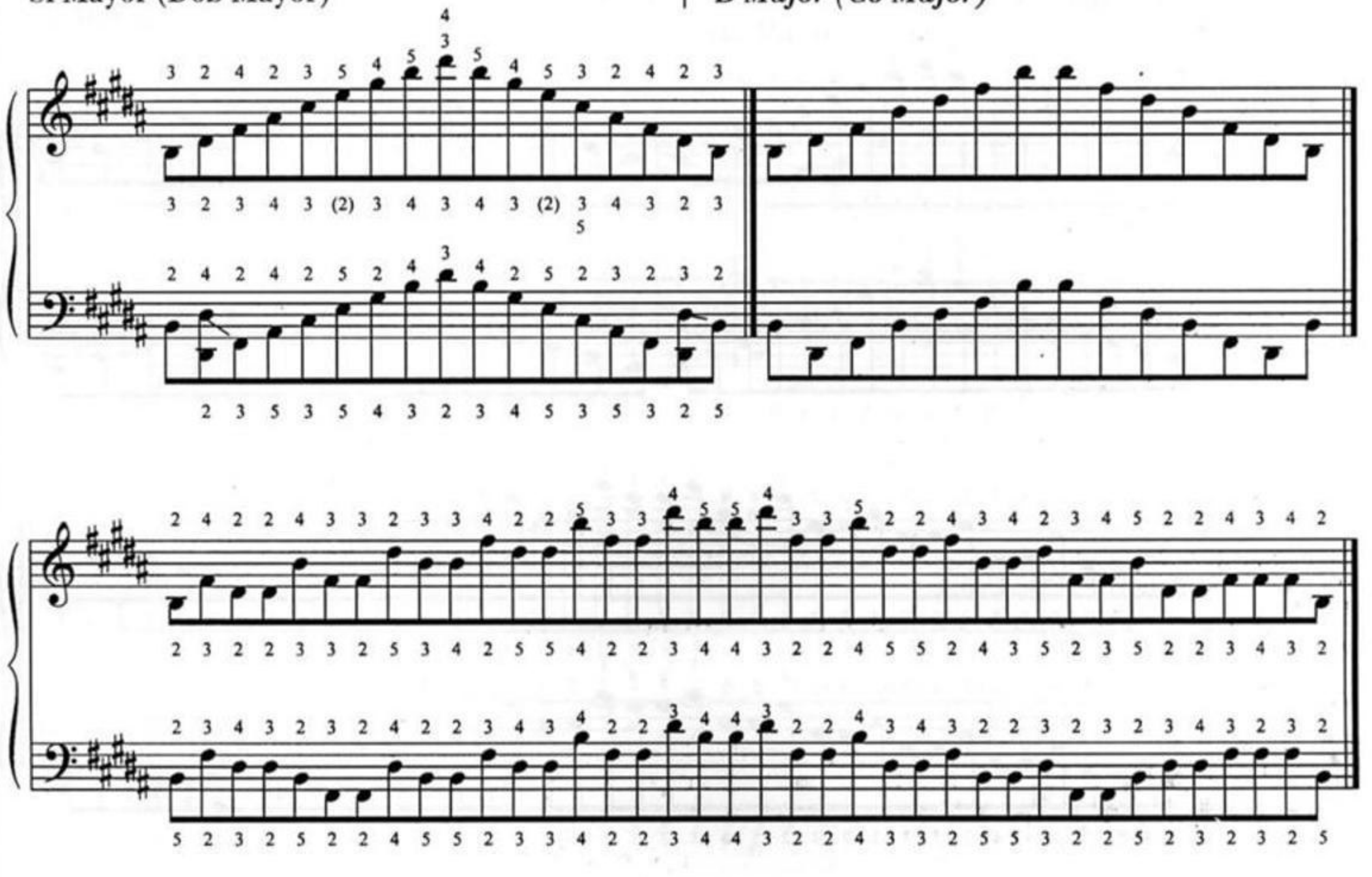




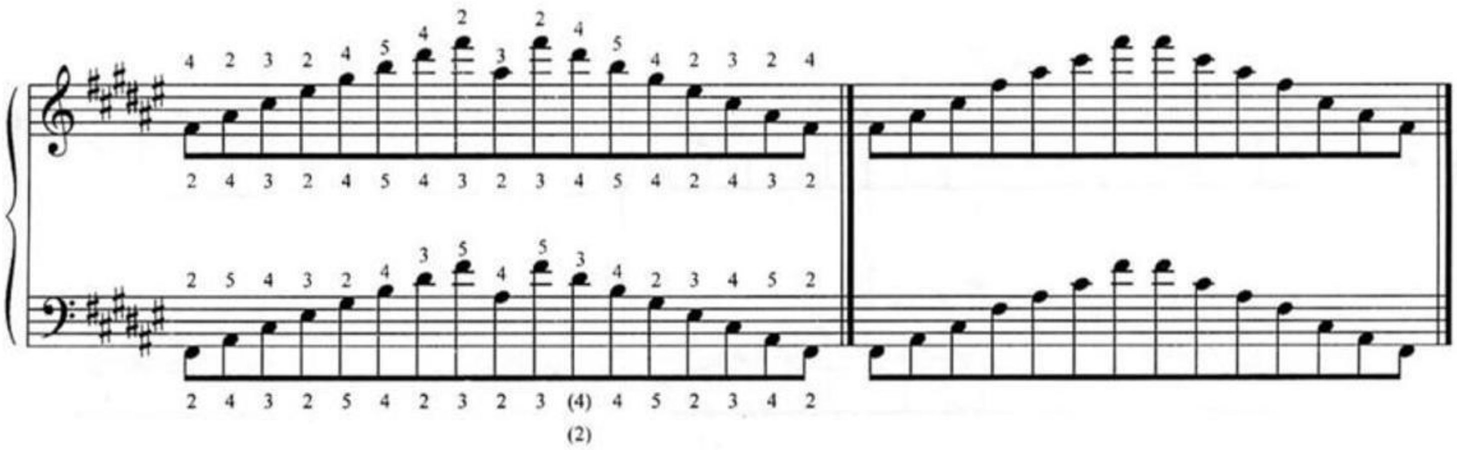
Mi Mayor | *E Major*

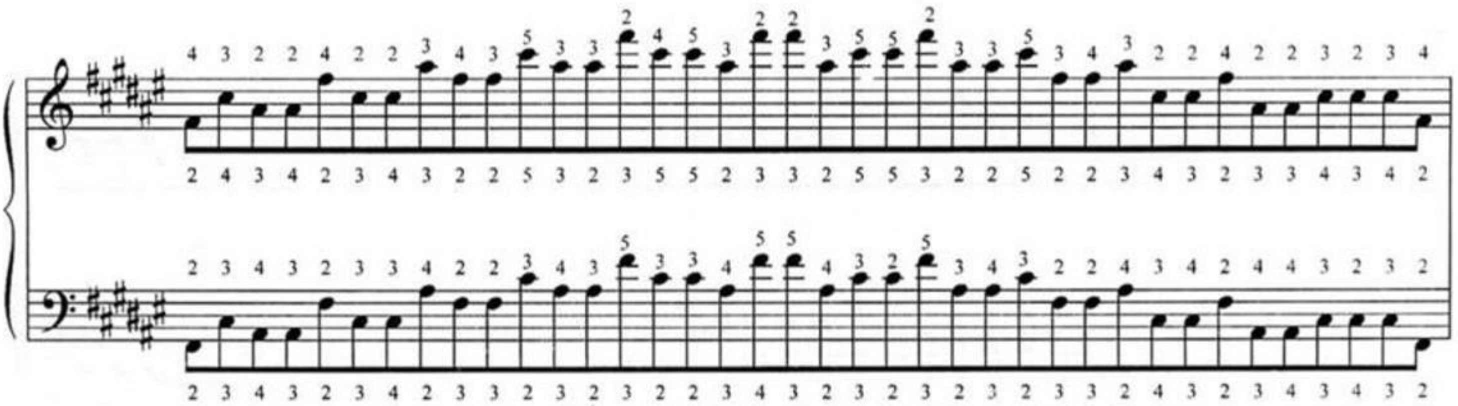


Si Mayor (Dob Mayor) | *B Major (Cb Major)*

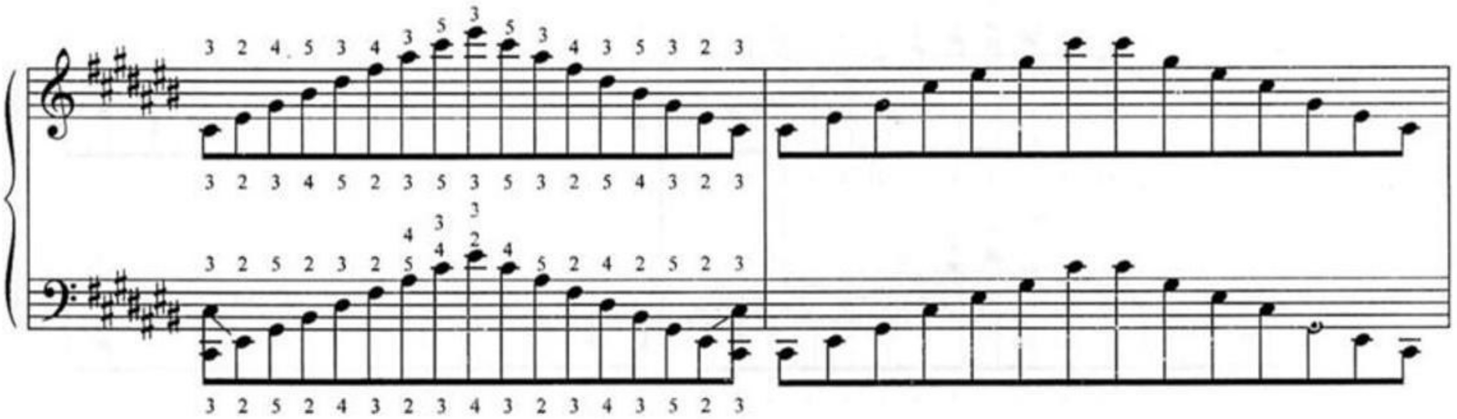


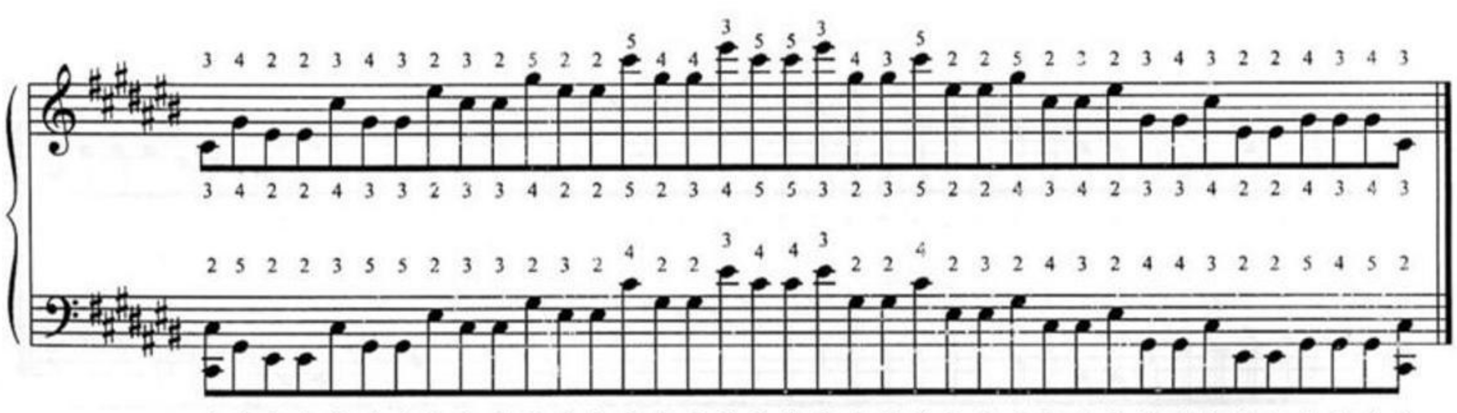
Fa# Mayor (Solb Mayor) | ***F# Major (Gb Major)***



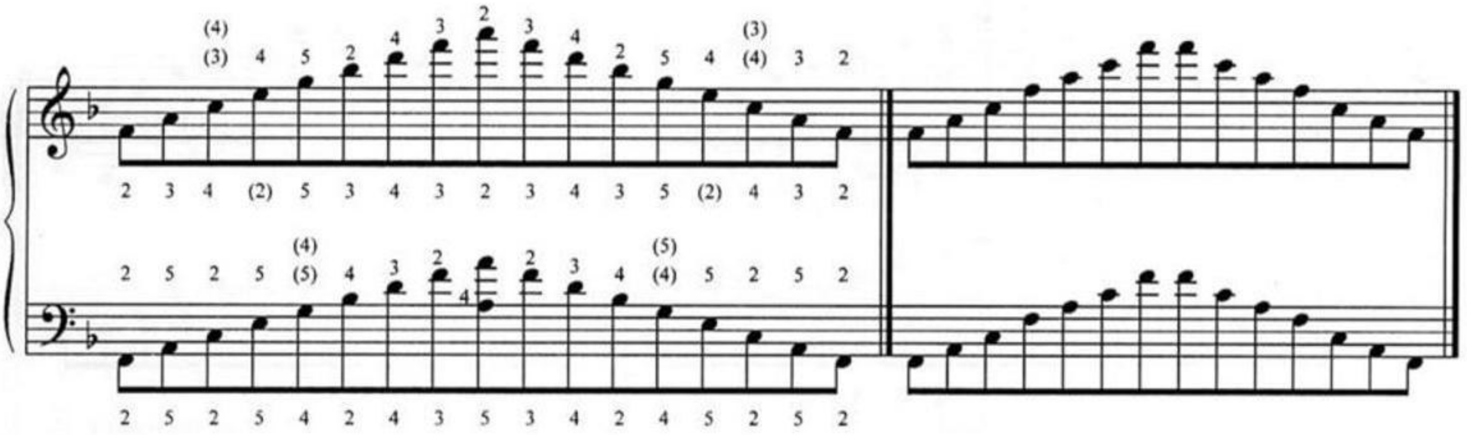


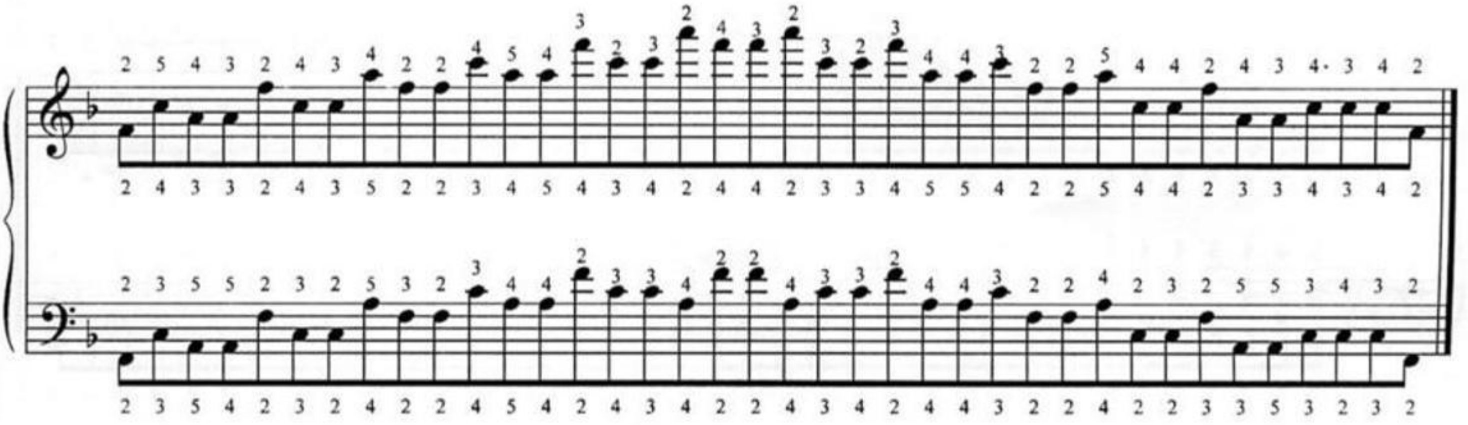
Do# Mayor (Reb Mayor) | ***C# Major (Db Major)***



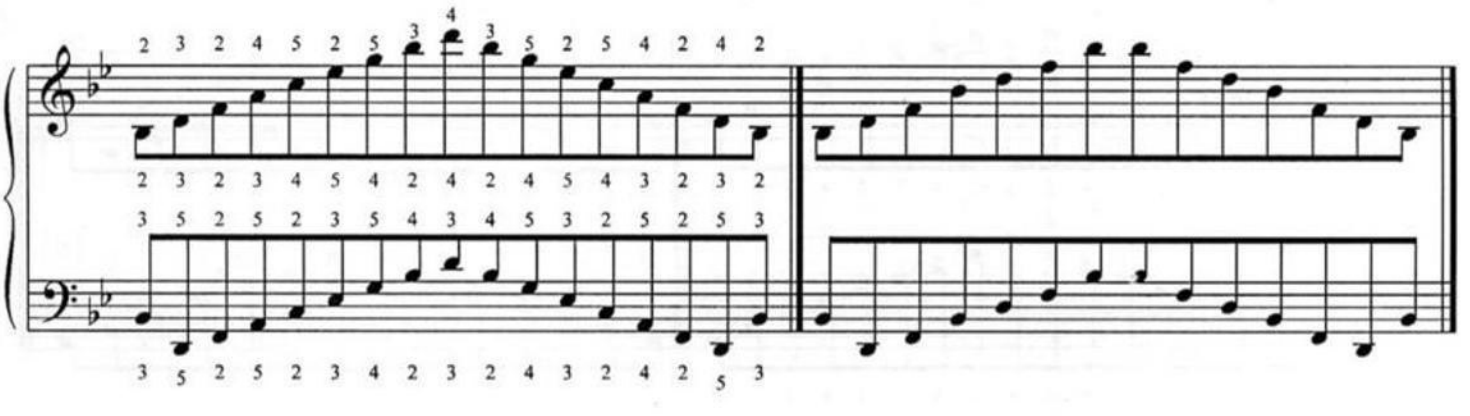


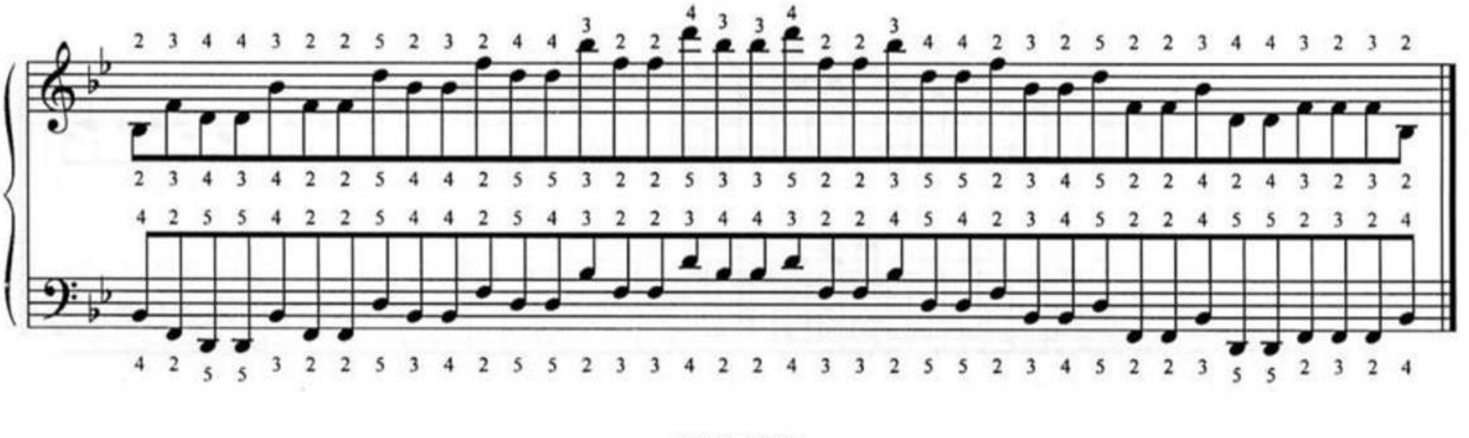
Fa Mayor | *F Major*



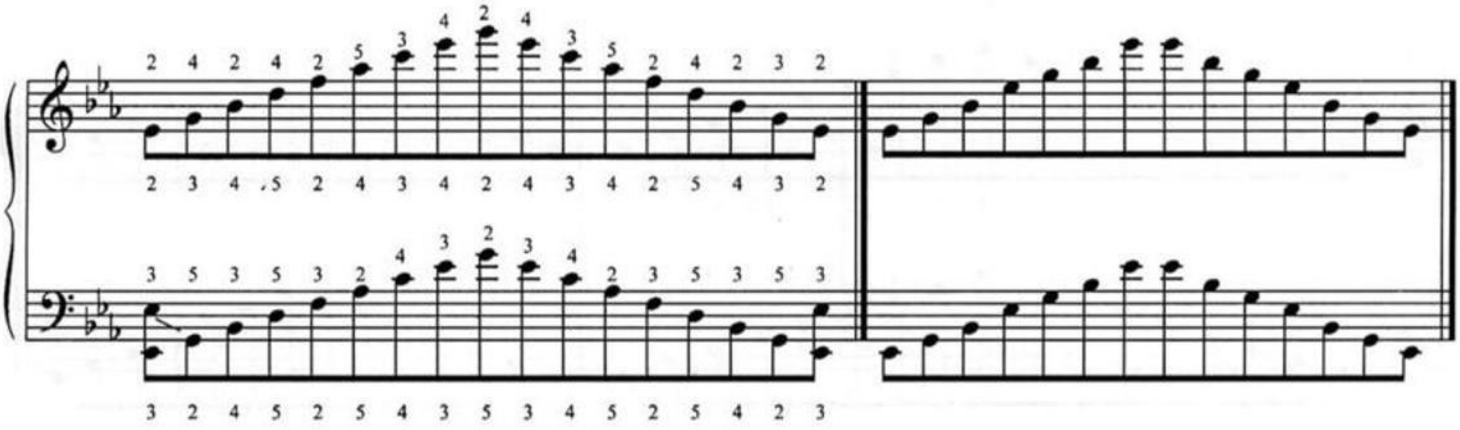


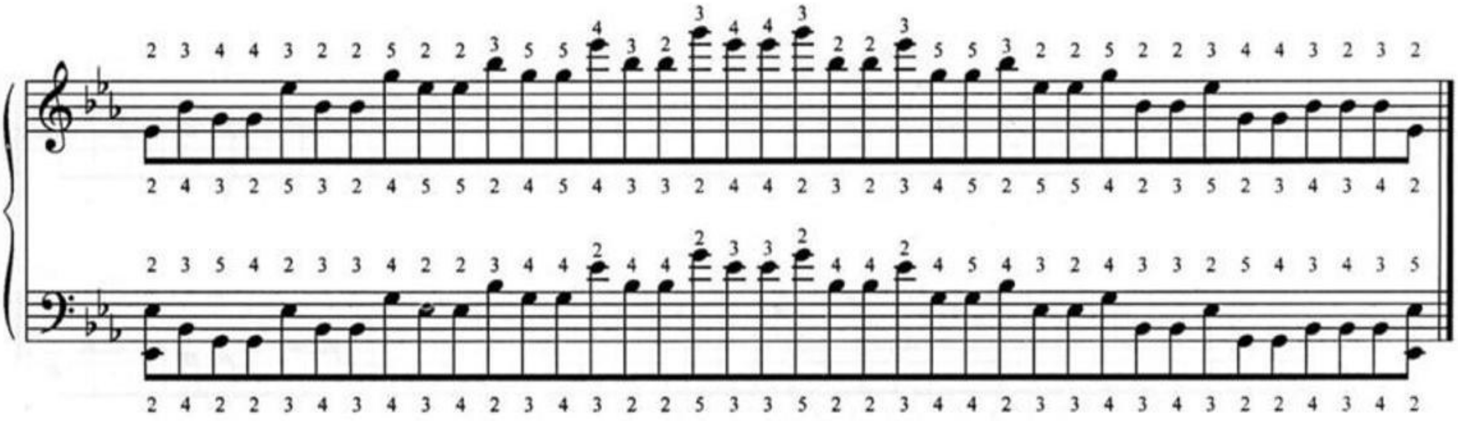
Sib Mayor | *Bb Major*



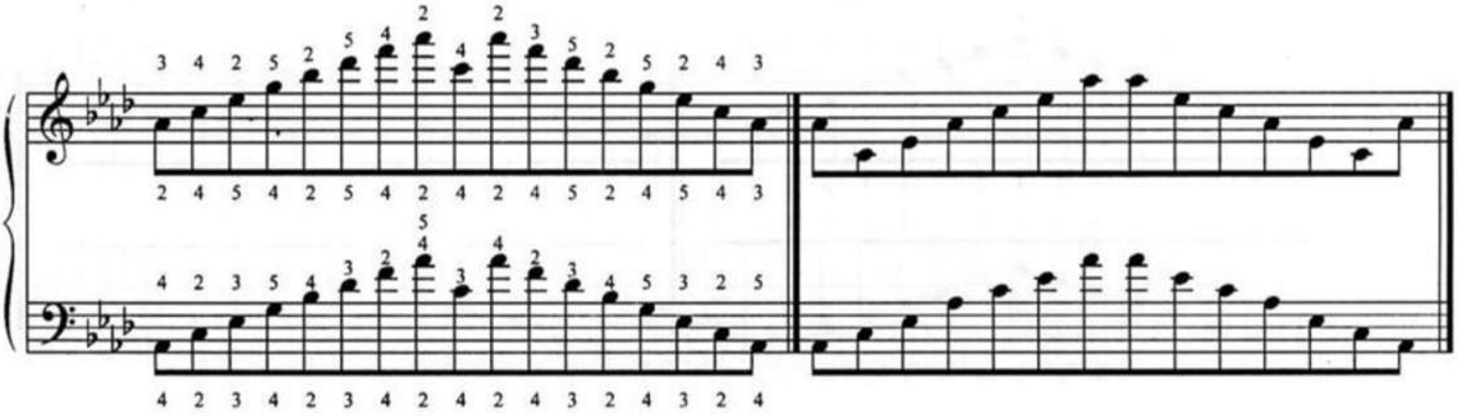


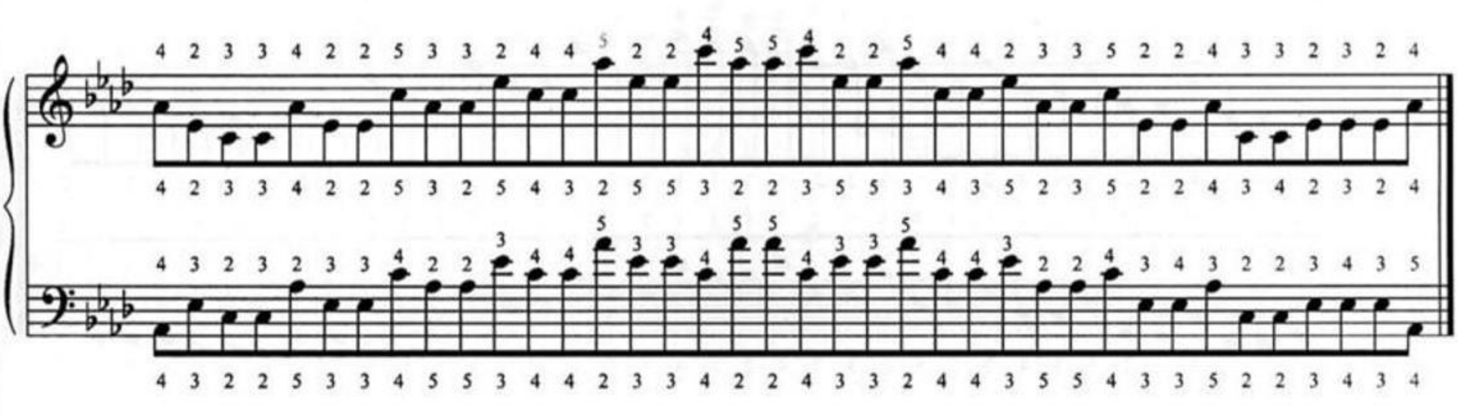
Mib Mayor | *Eb Major*



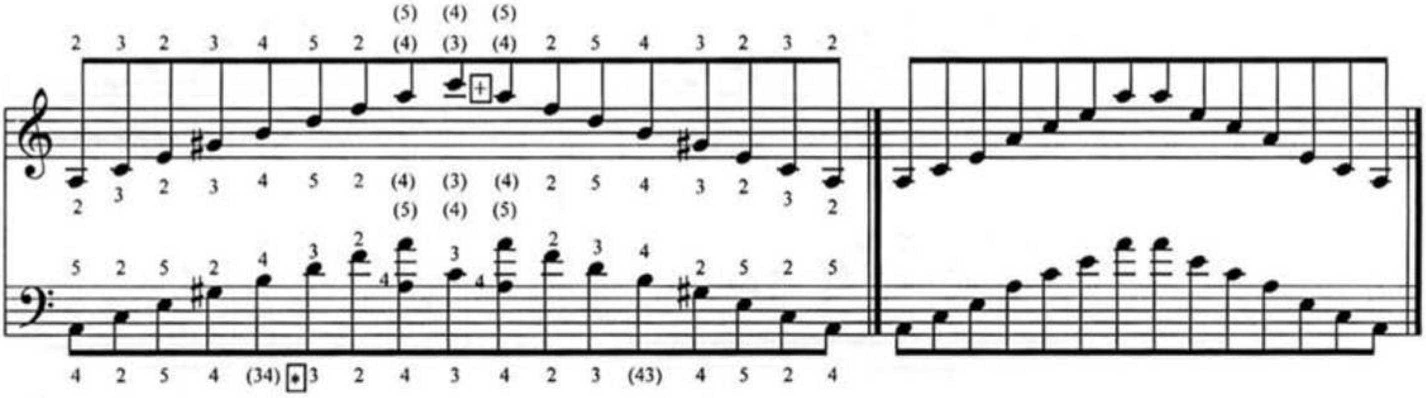


Lab Mayor | *Ab Major*



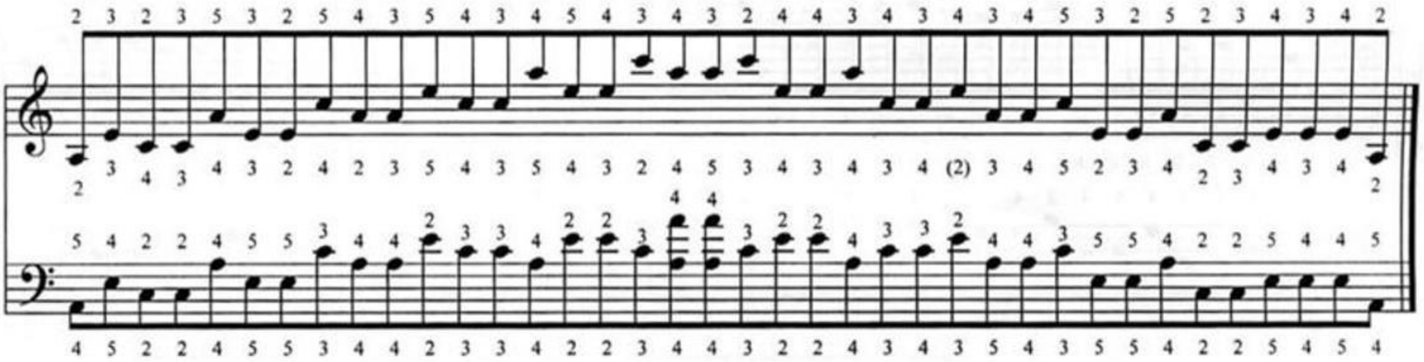


La menor | *A minor*

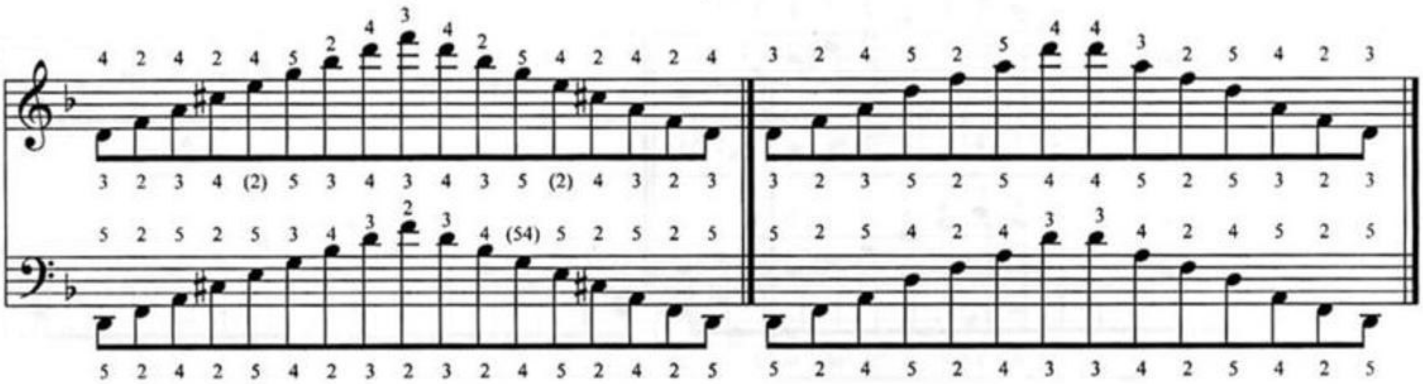


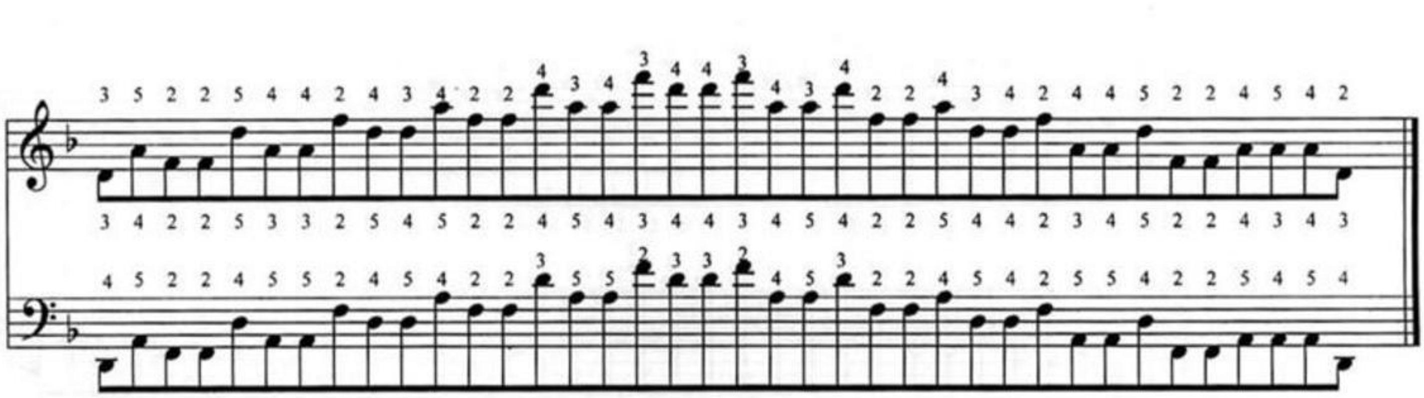
⊞ Practicar las dos digitaciones
⊡ En este caso se trata de sustituir un dedo por otro

⊞ *Practice both fingerings*
⊡ *In this case, we attempt a finger substitution*

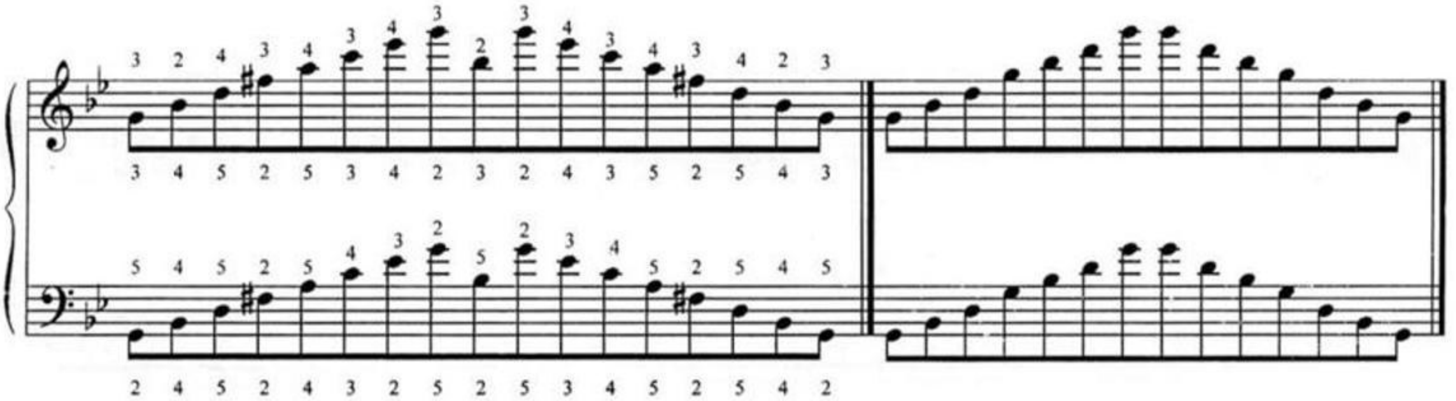


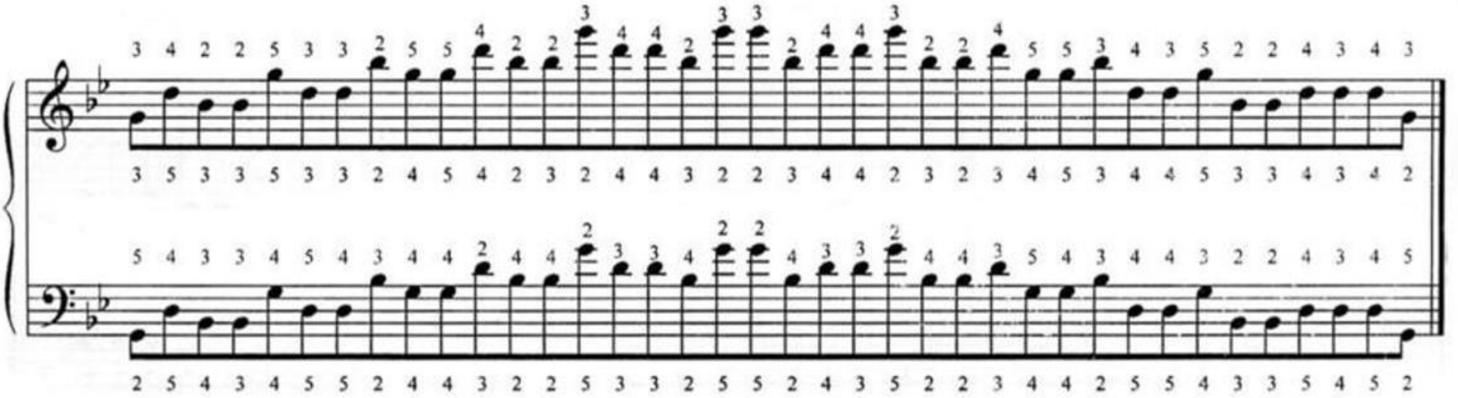
Re menor | *D minor*



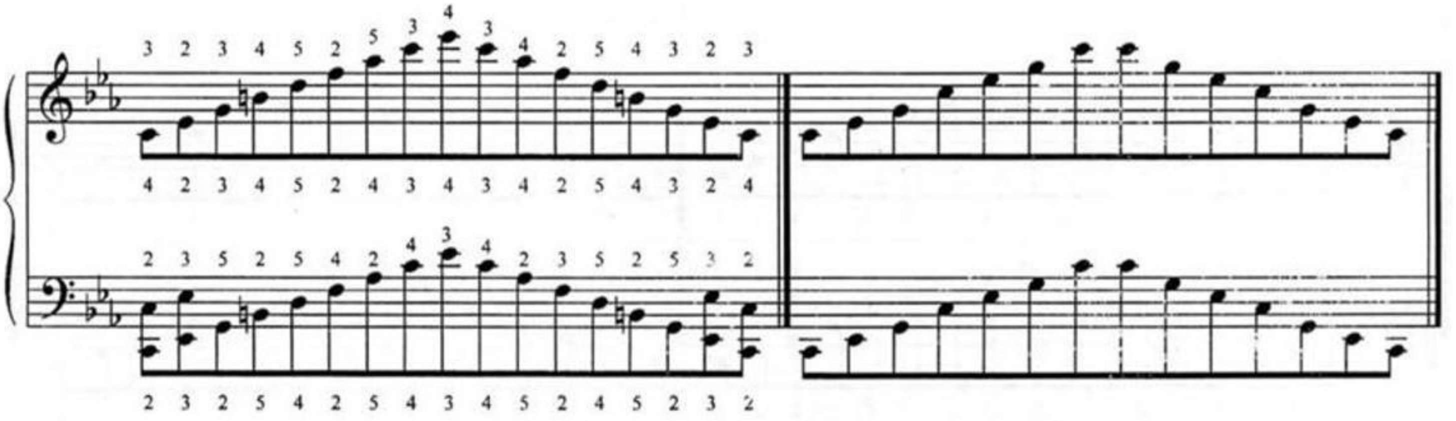


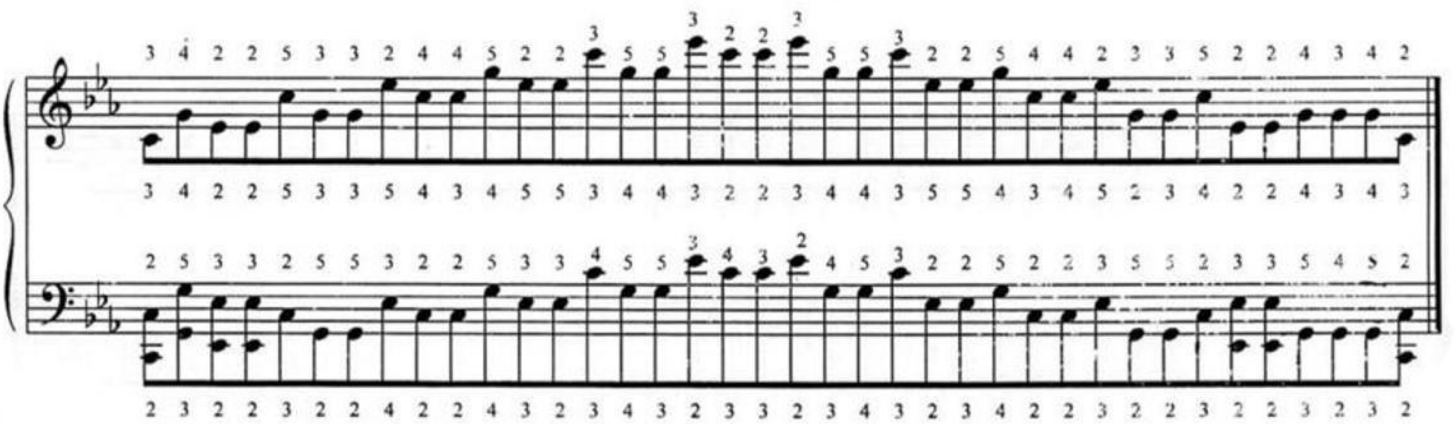
Sol menor | *G minor*



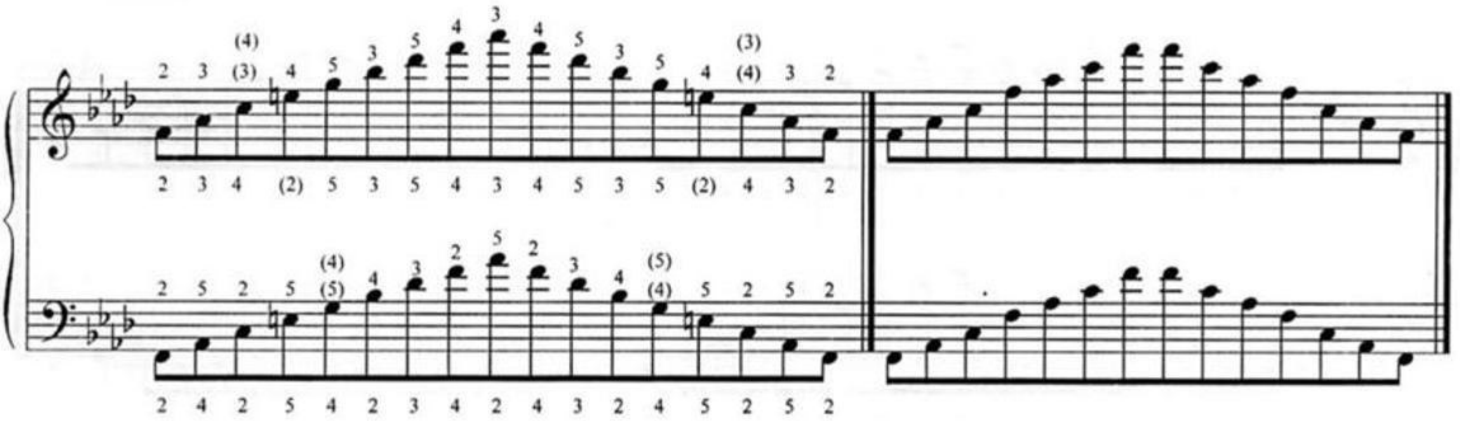


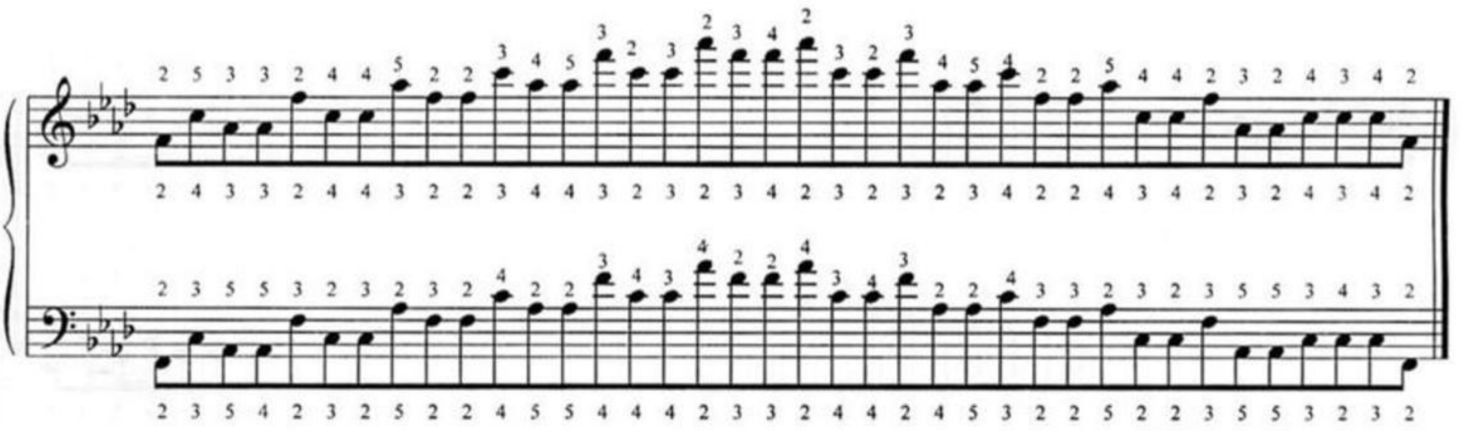
Do menor | *C minor*



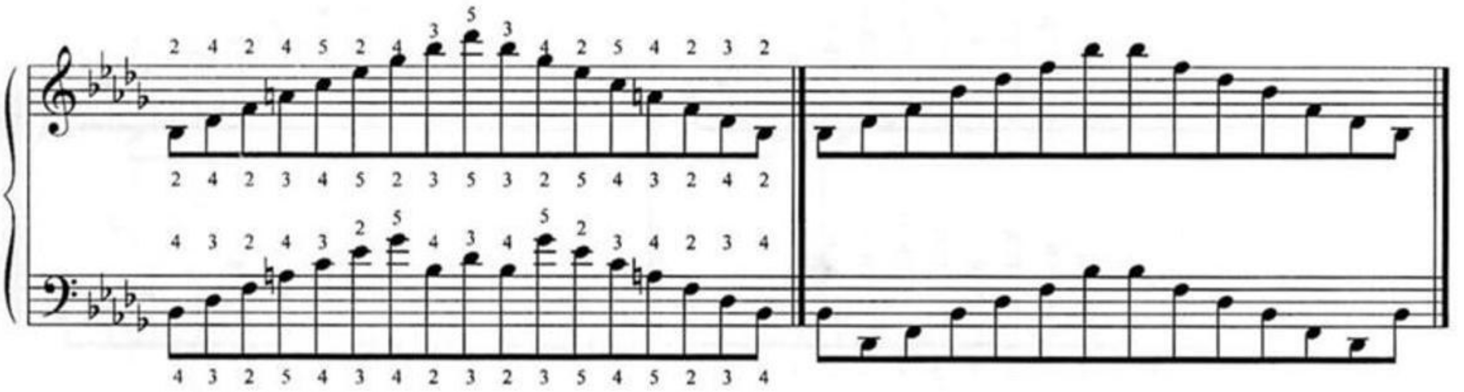


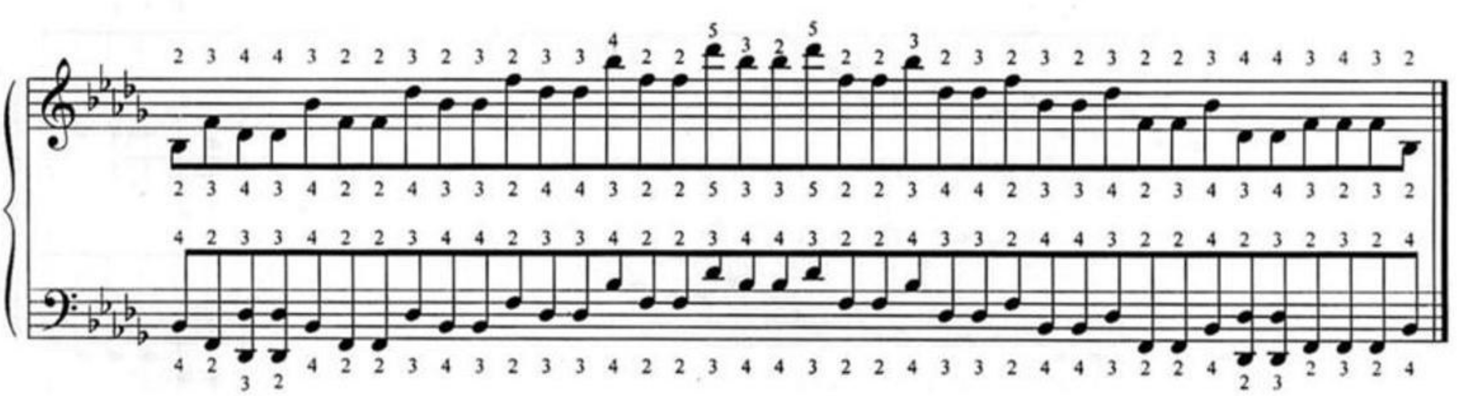
Fa menor | *F minor*



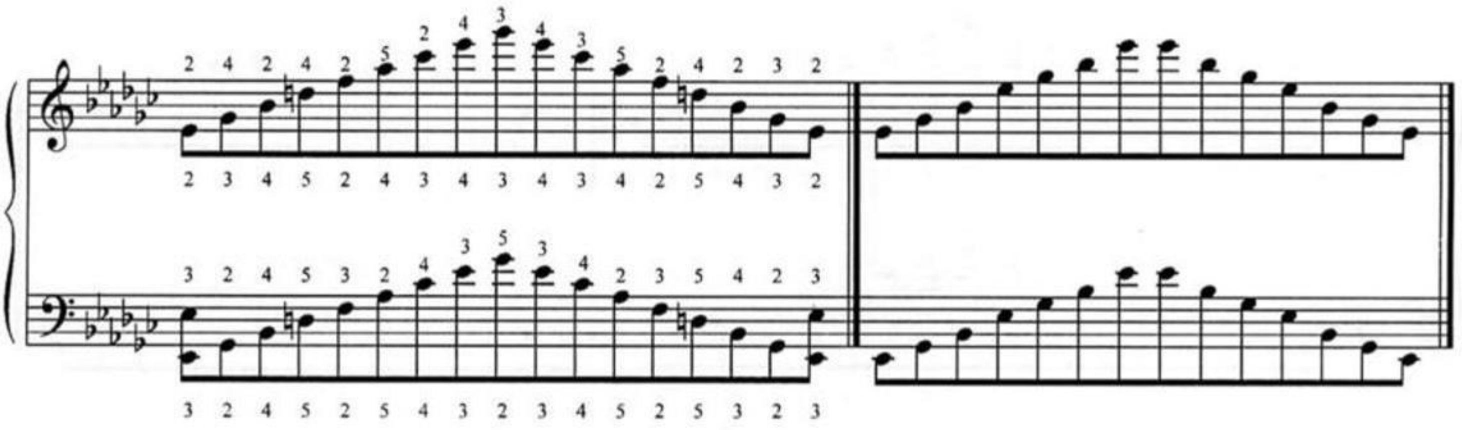


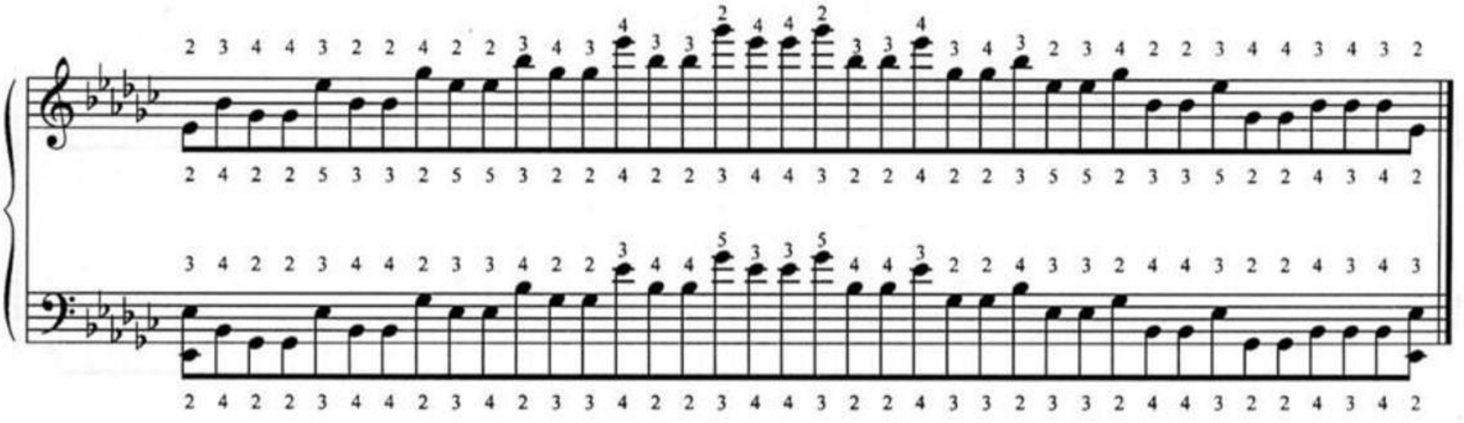
Sib menor (La# menor) | *Bb minor (A# minor)*



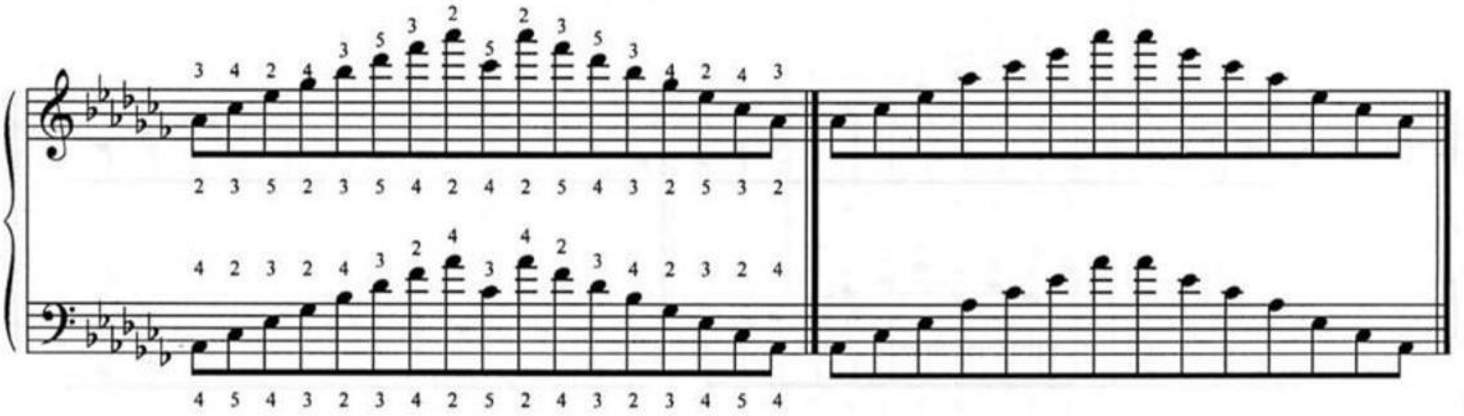


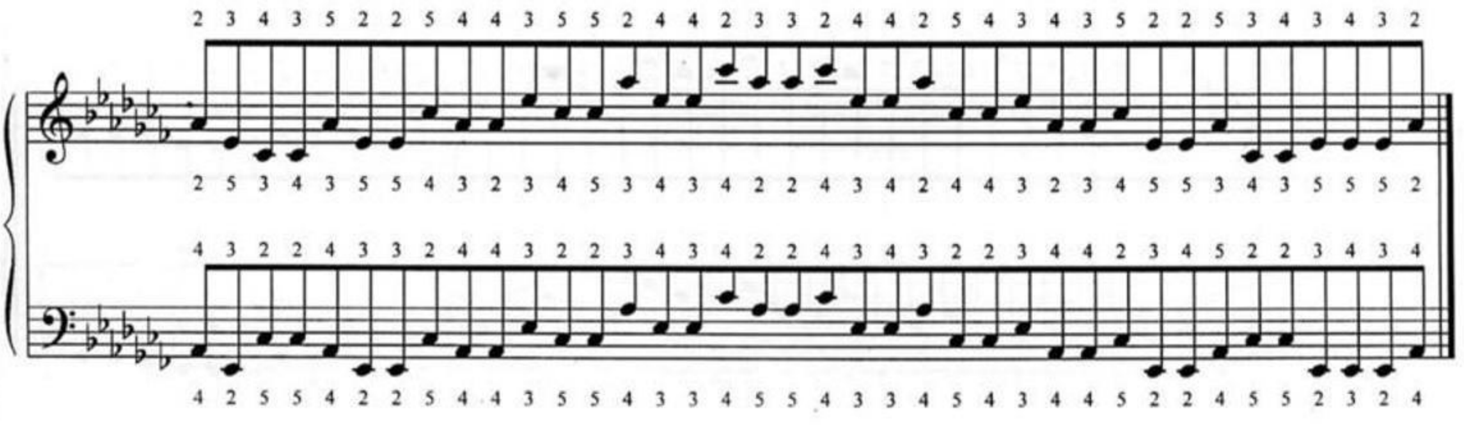
Mib menor (Re# menor) | ***Eb minor (D# minor)***



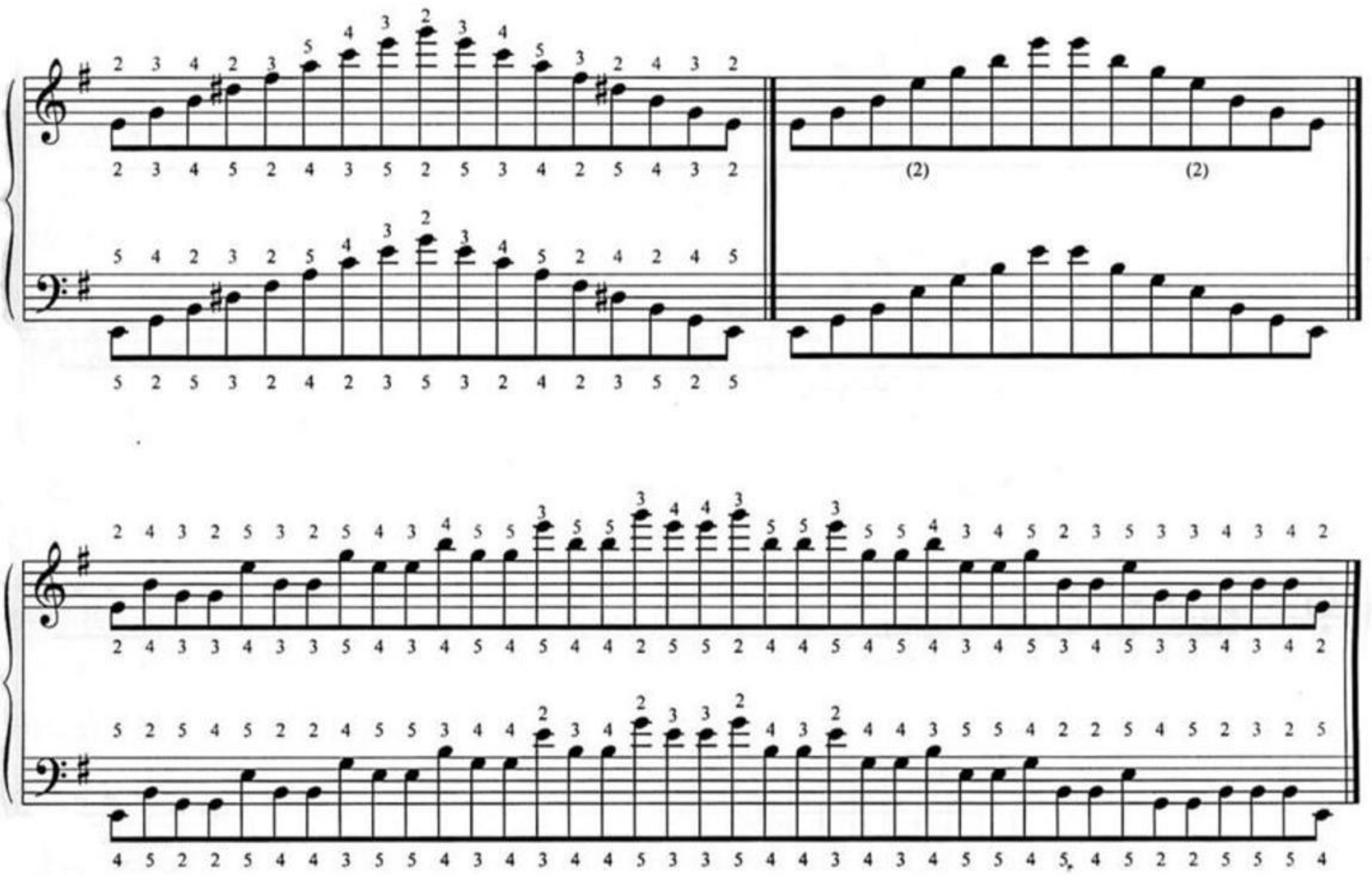


Lab menor (Sol# menor) | ***Ab minor (G# minor)***

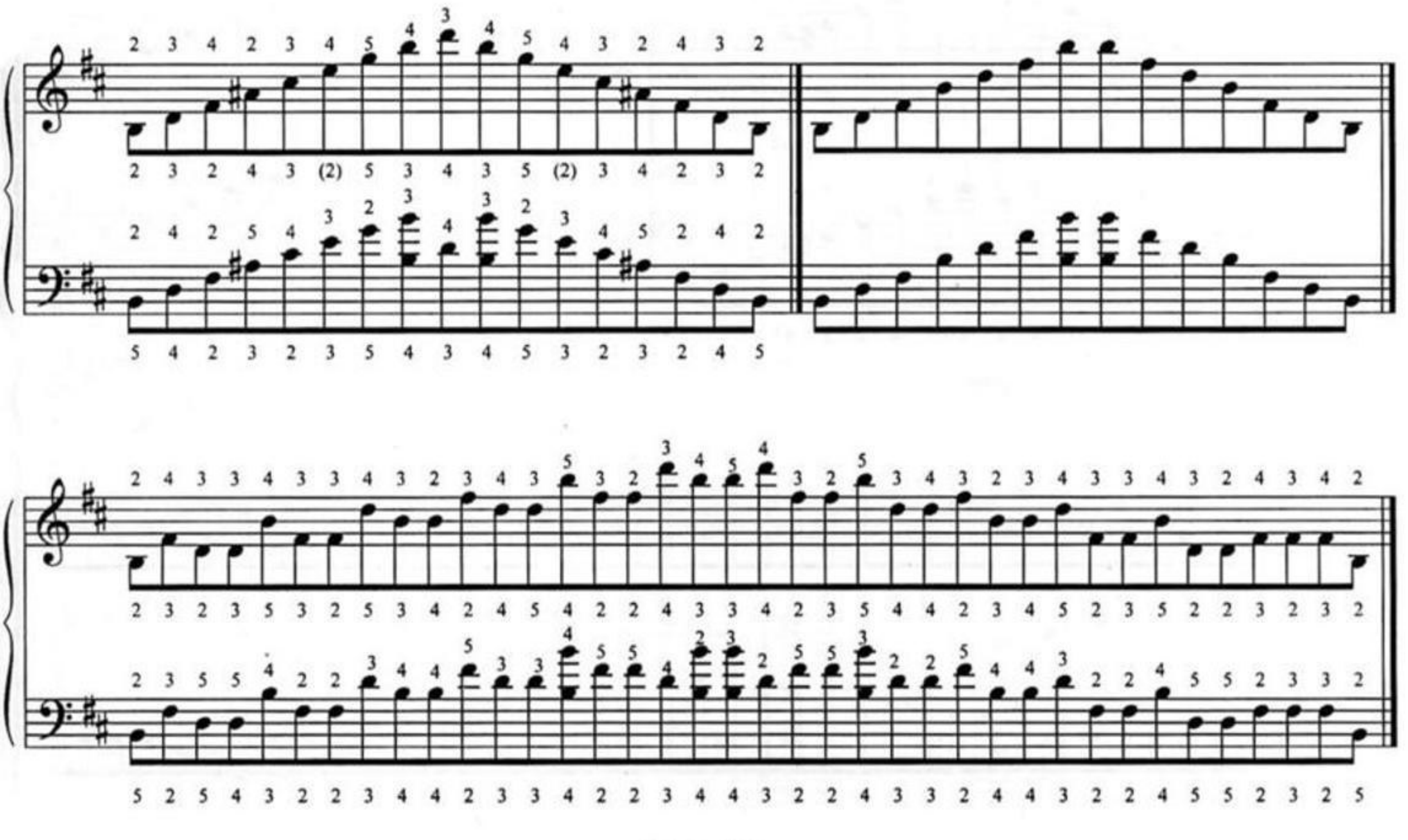




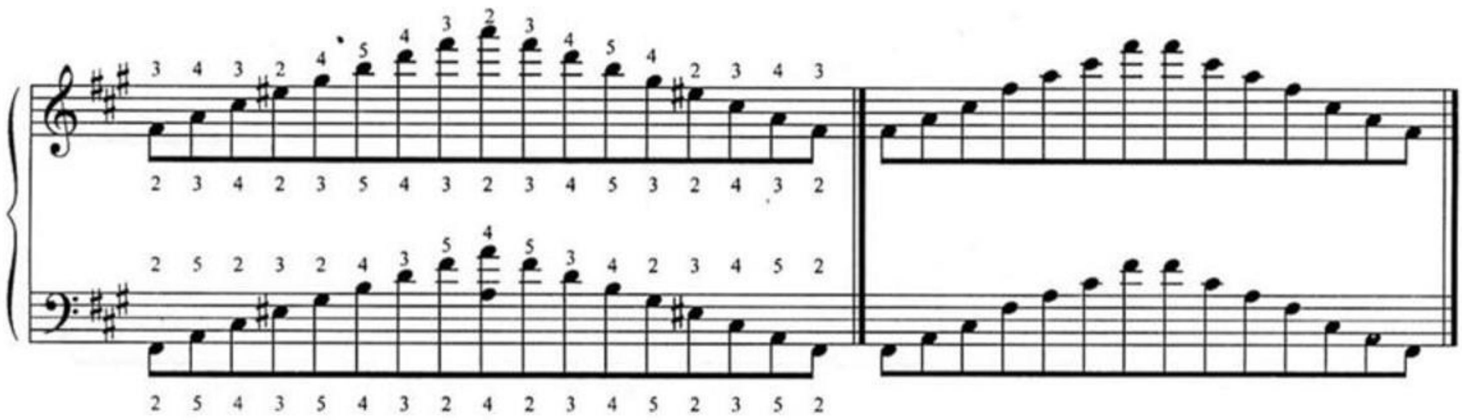
Mi menor | *E minor*

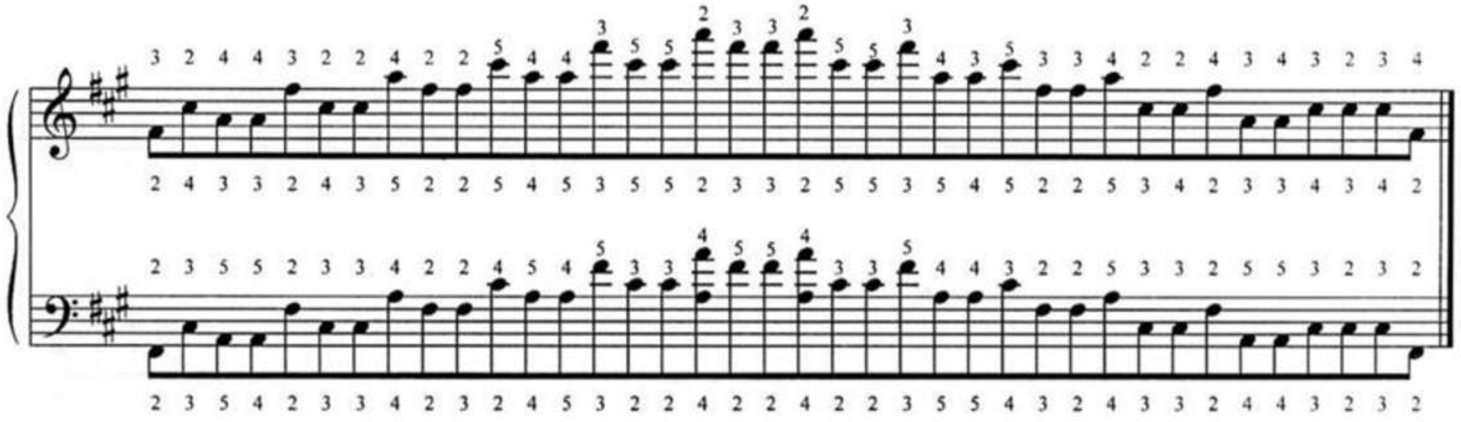


Si menor | *B minor*

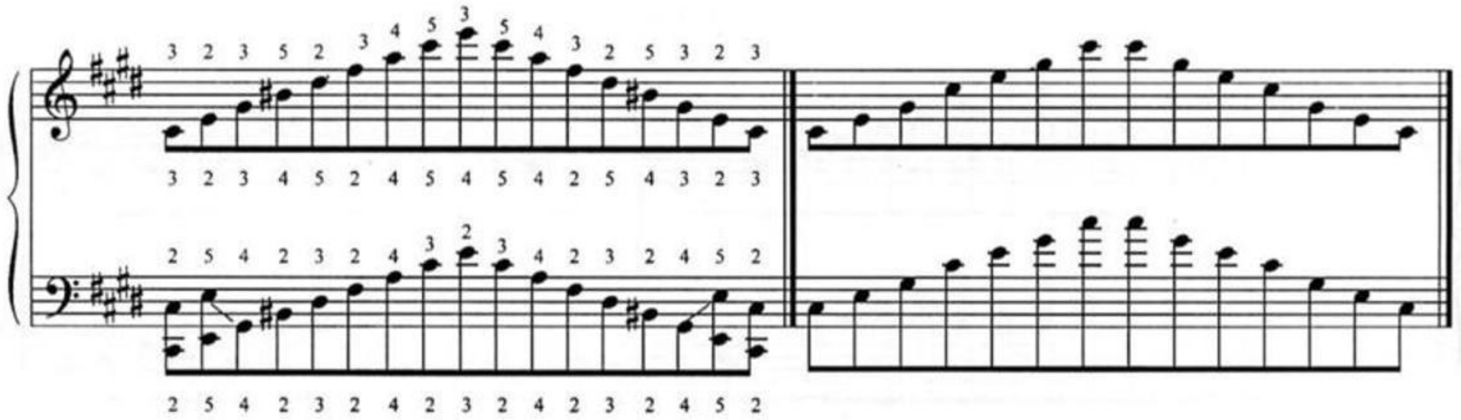


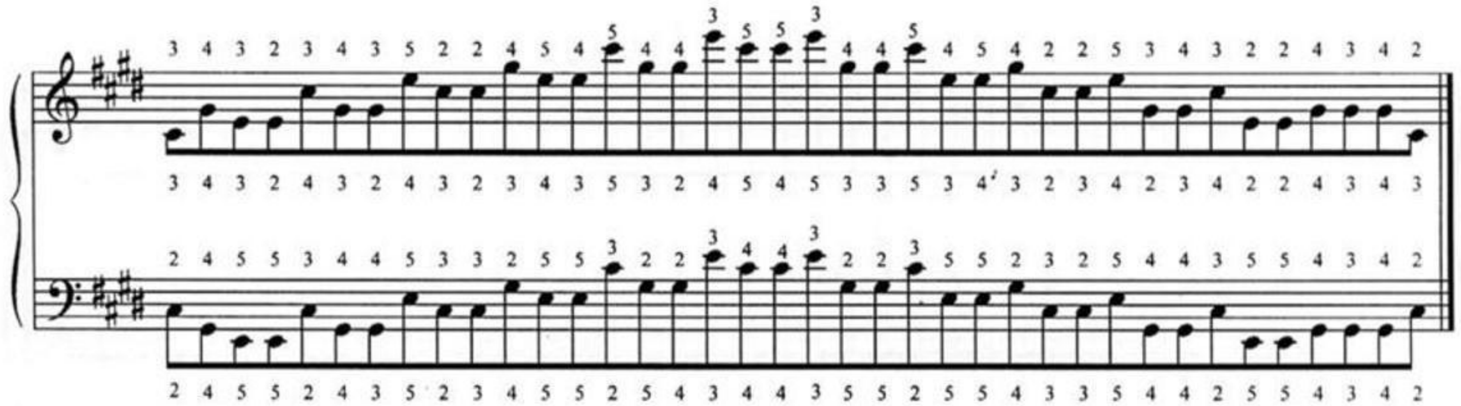
Fa# menor | ***F# minor***





Do# menor | ***C# minor***





CAPITULO 11

Preparación del acorde y Acordes

Acordes mayores

Hacer estos estudios abriendo y cerrando el fuelle

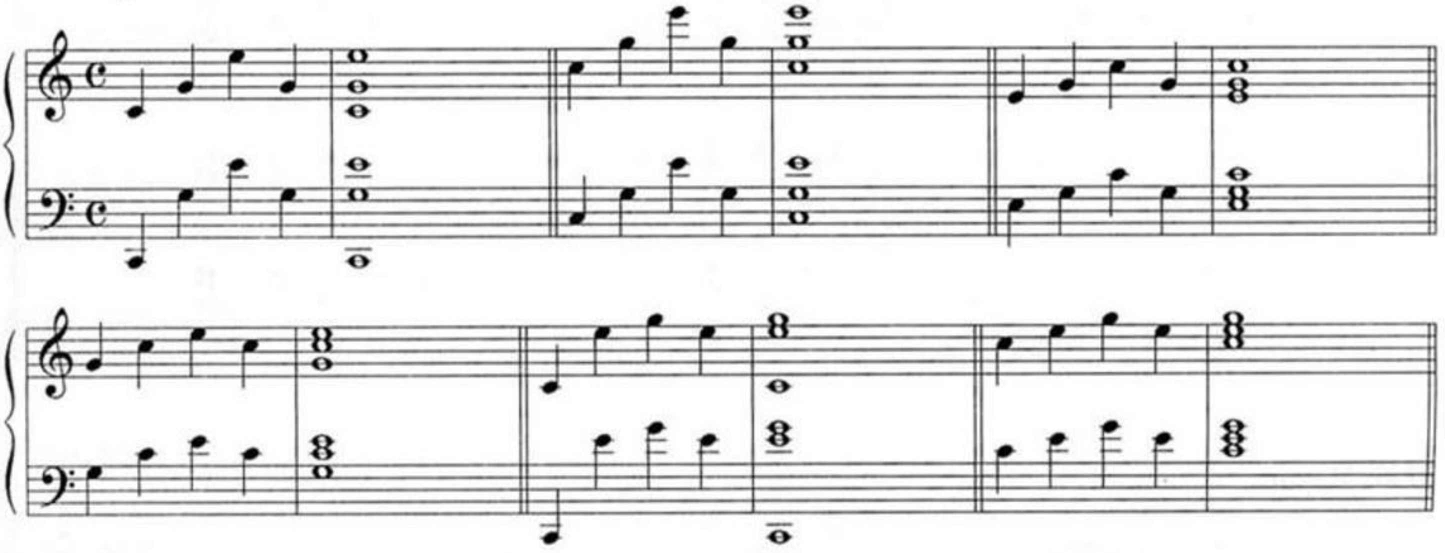
CHAPTER 11

Chord preparation and chords

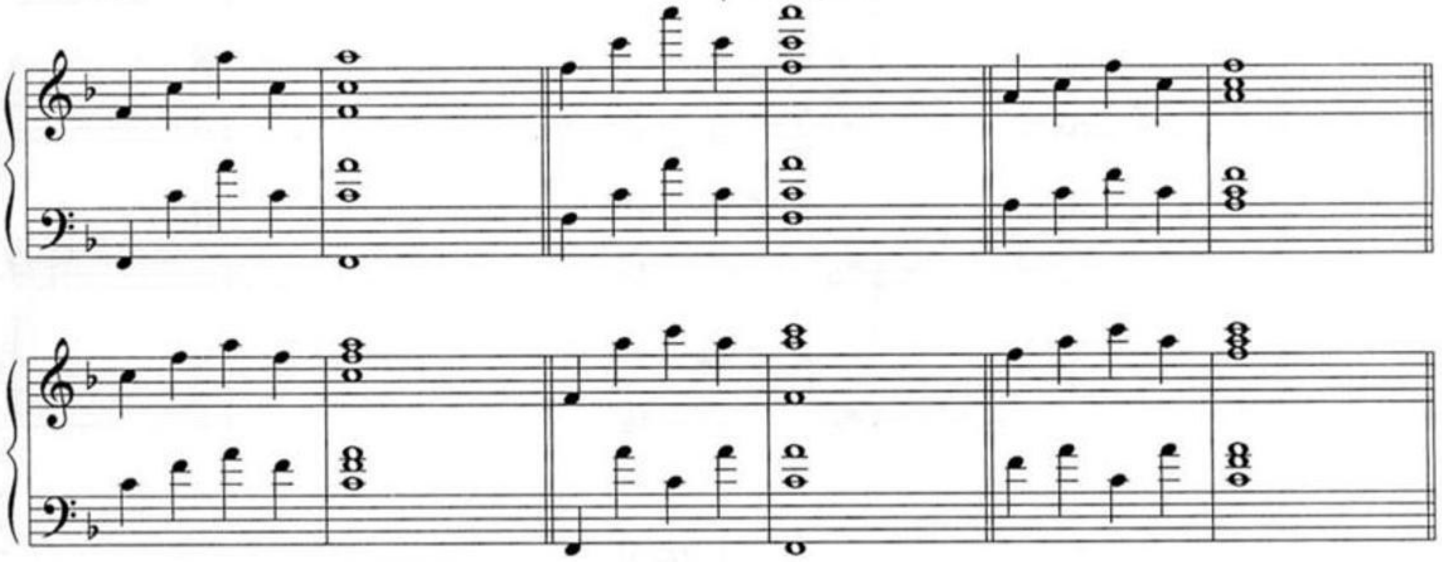
Major chords

Practice these studies opening and closing the bellows.

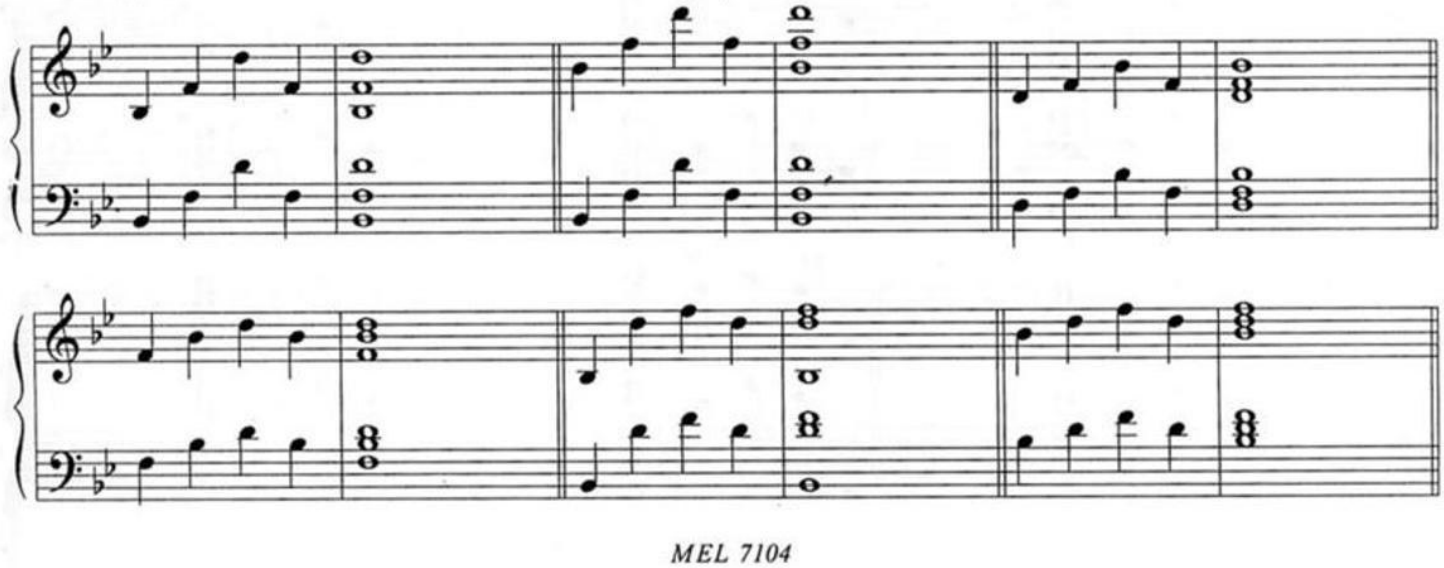
Do Mayor | ***C Major***



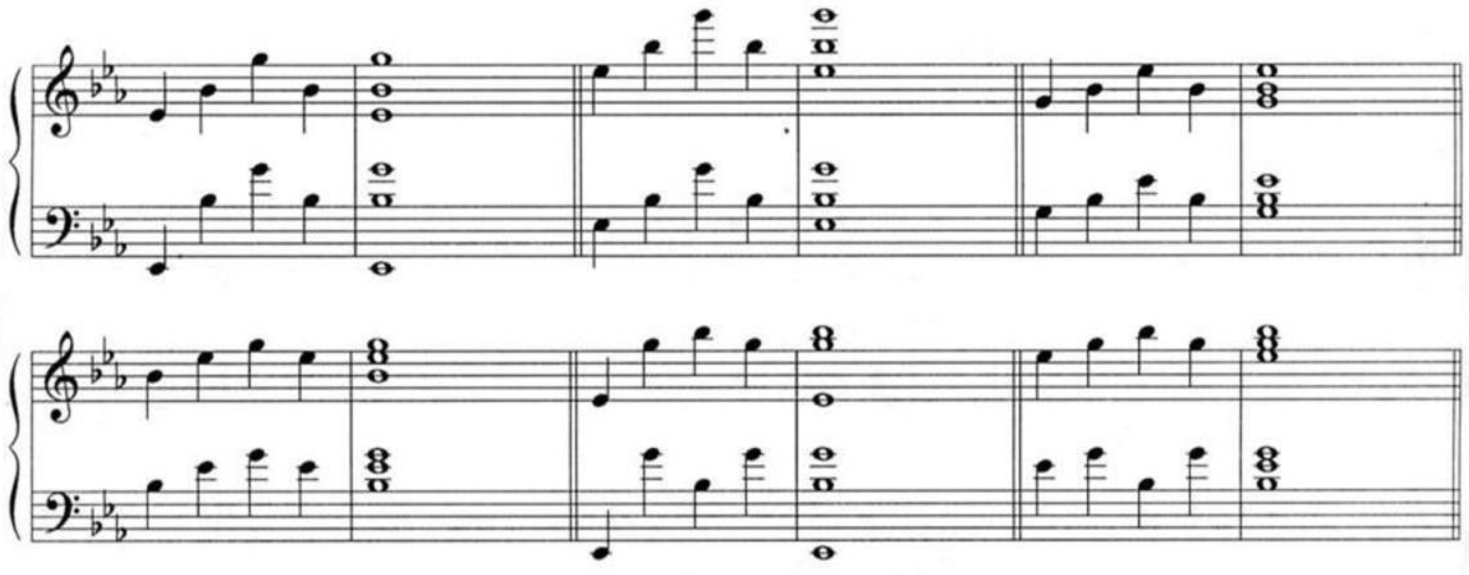
Fa Mayor | ***F Major***



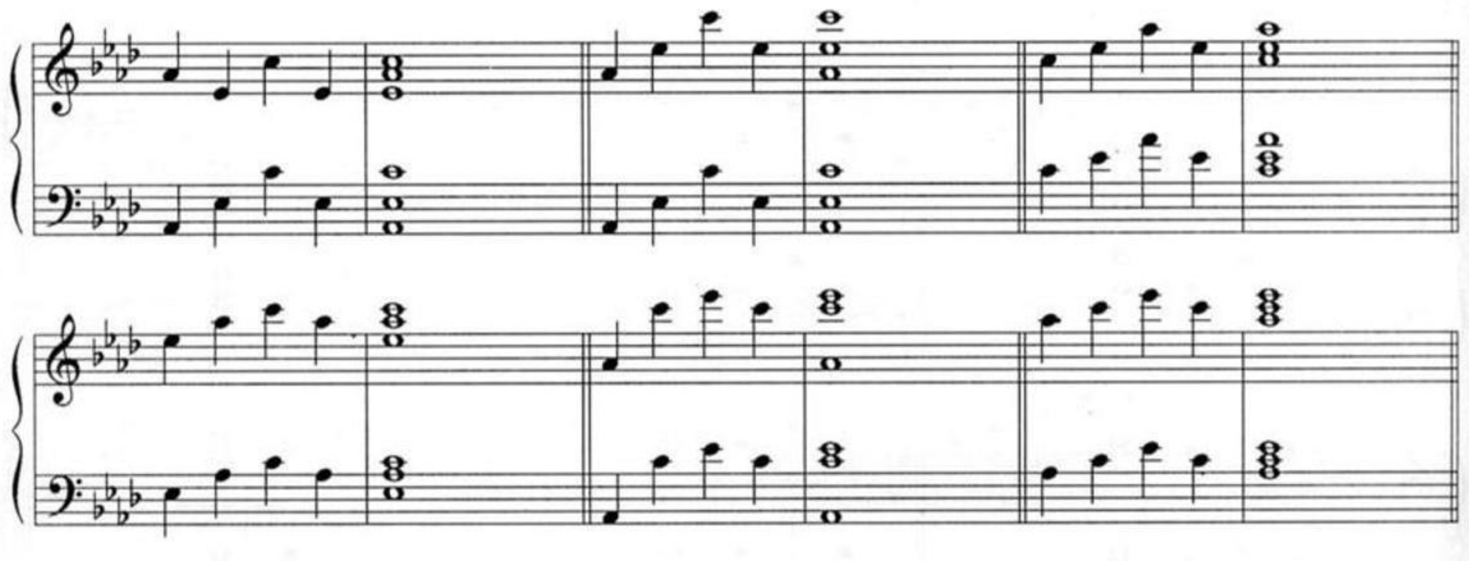
Sib Mayor | ***Bb Major***



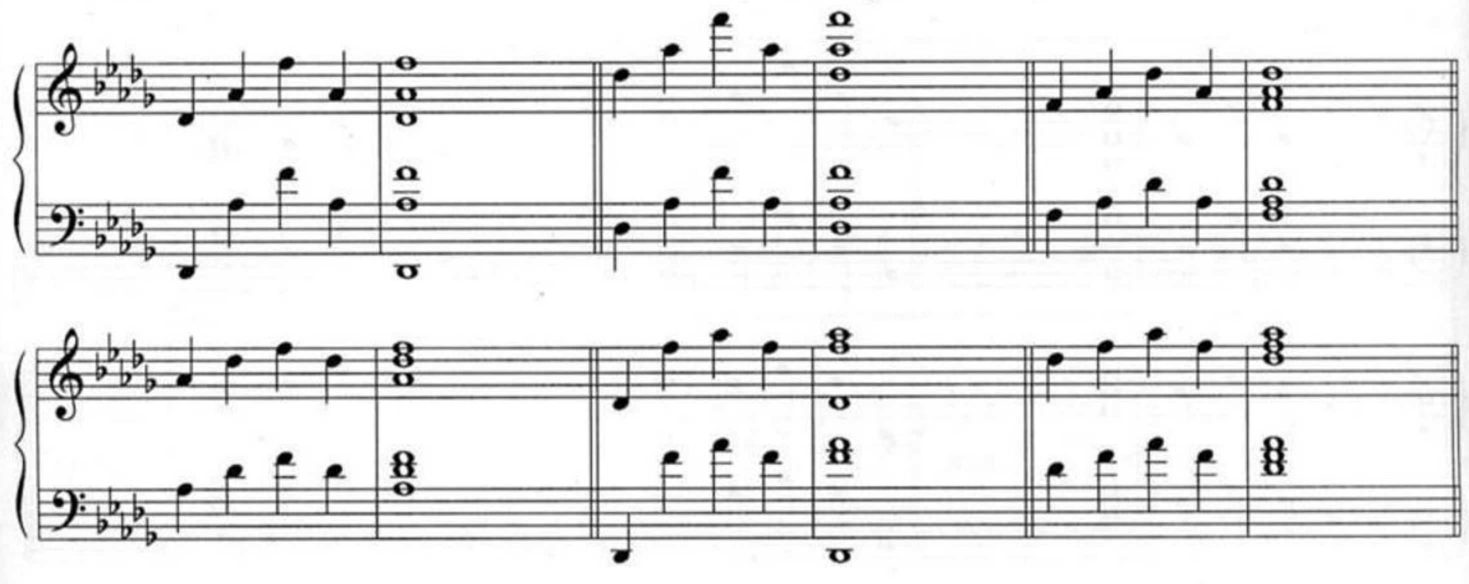
Mib Mayor | ***Eb Major***



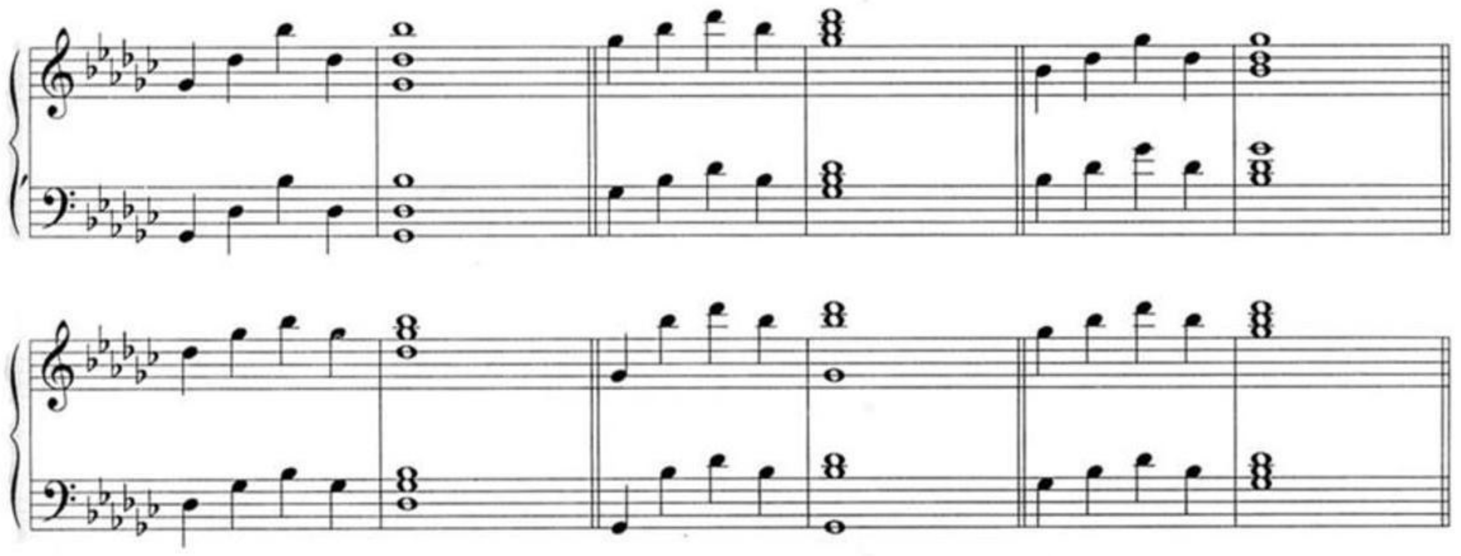
Lab Mayor | ***Ab Major***



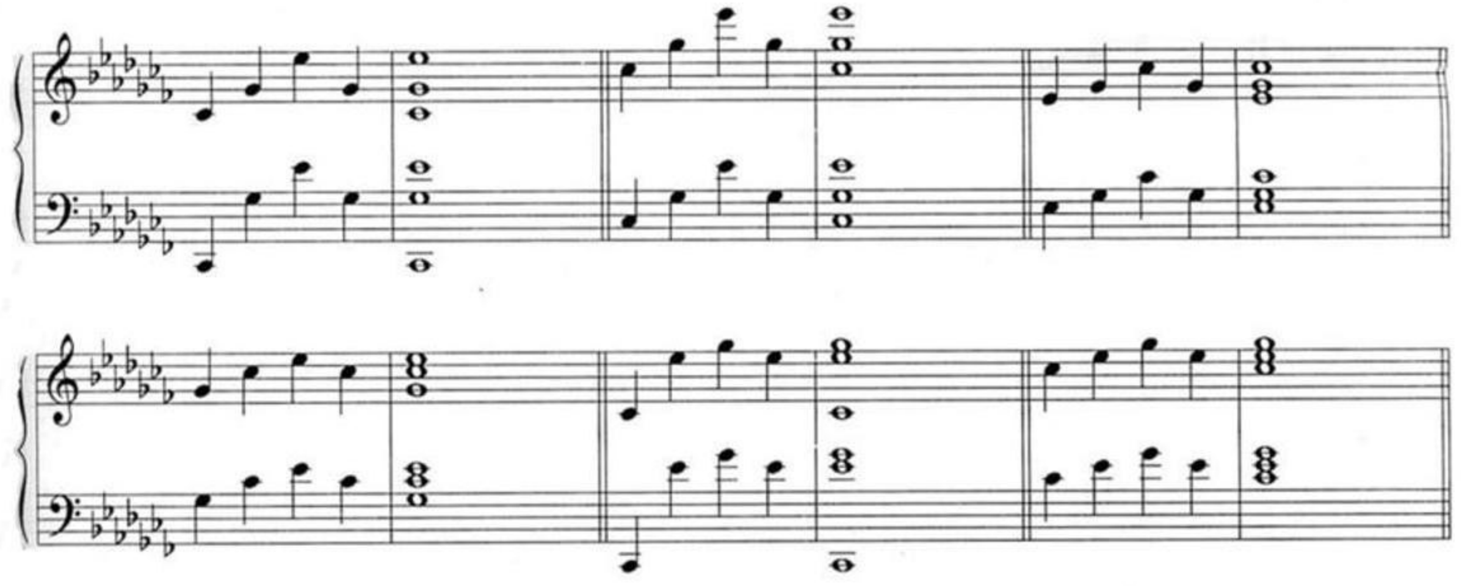
Reb Mayor | ***Db Major***



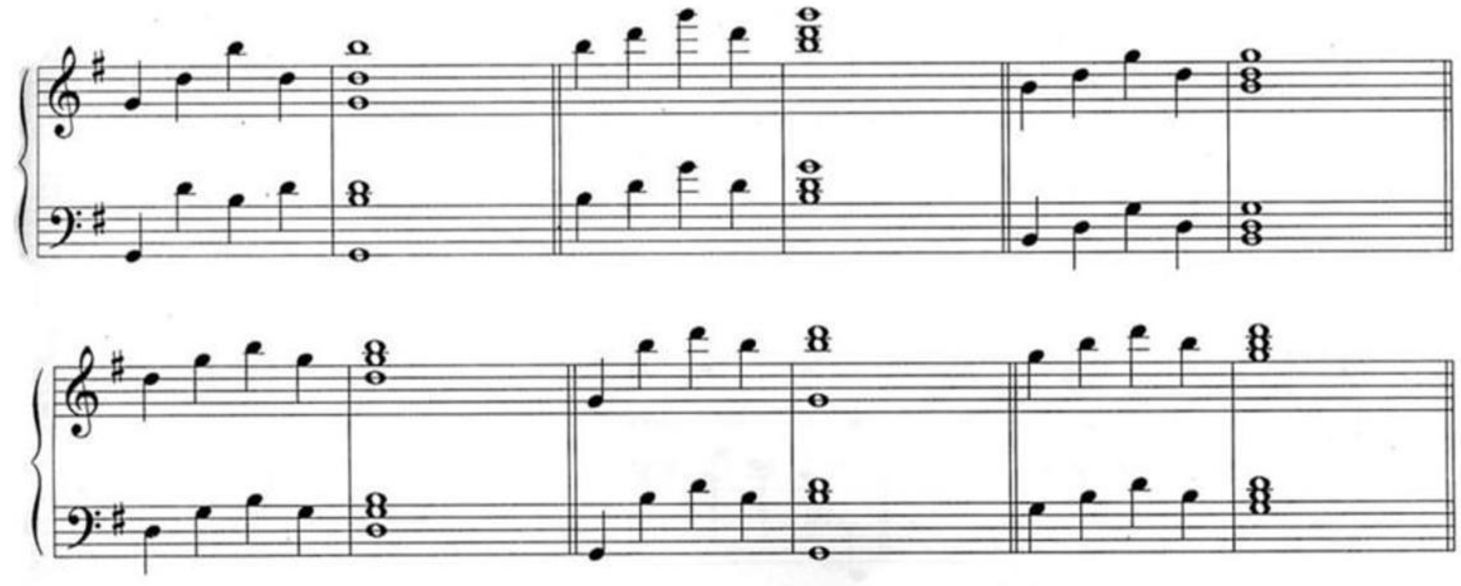
Solb Mayor | ***Gb Major***



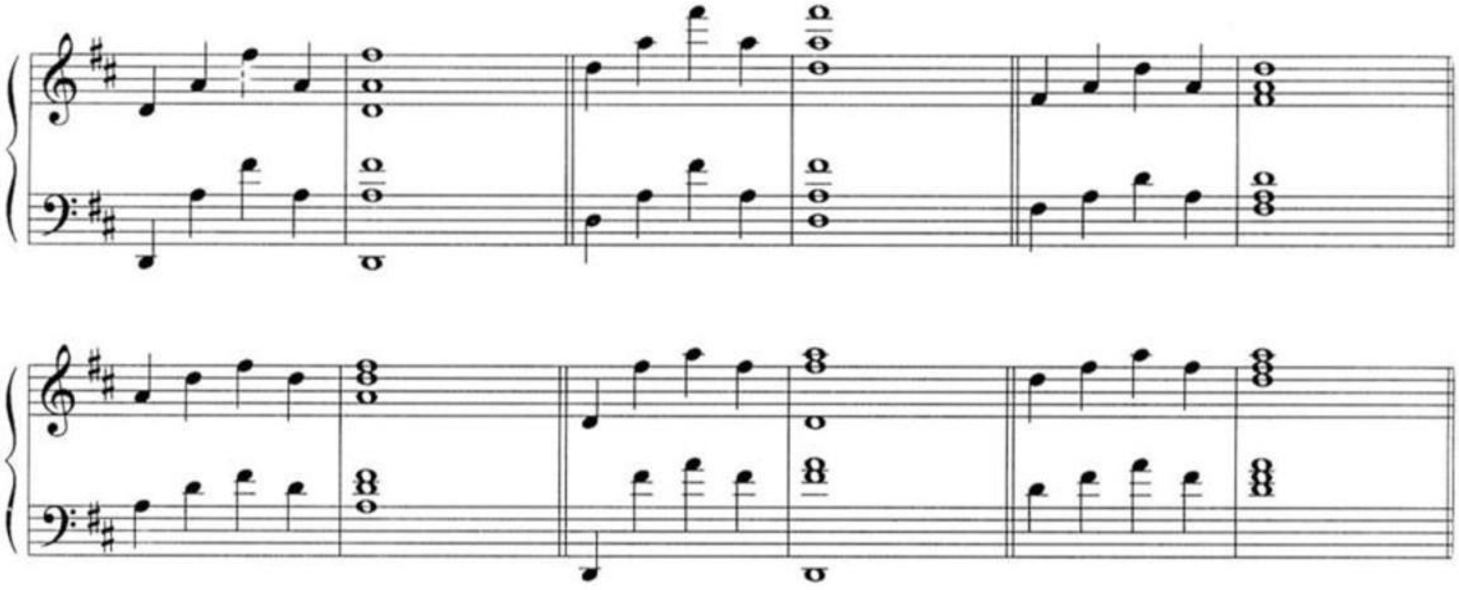
Dob Mayor | ***Cb Major***



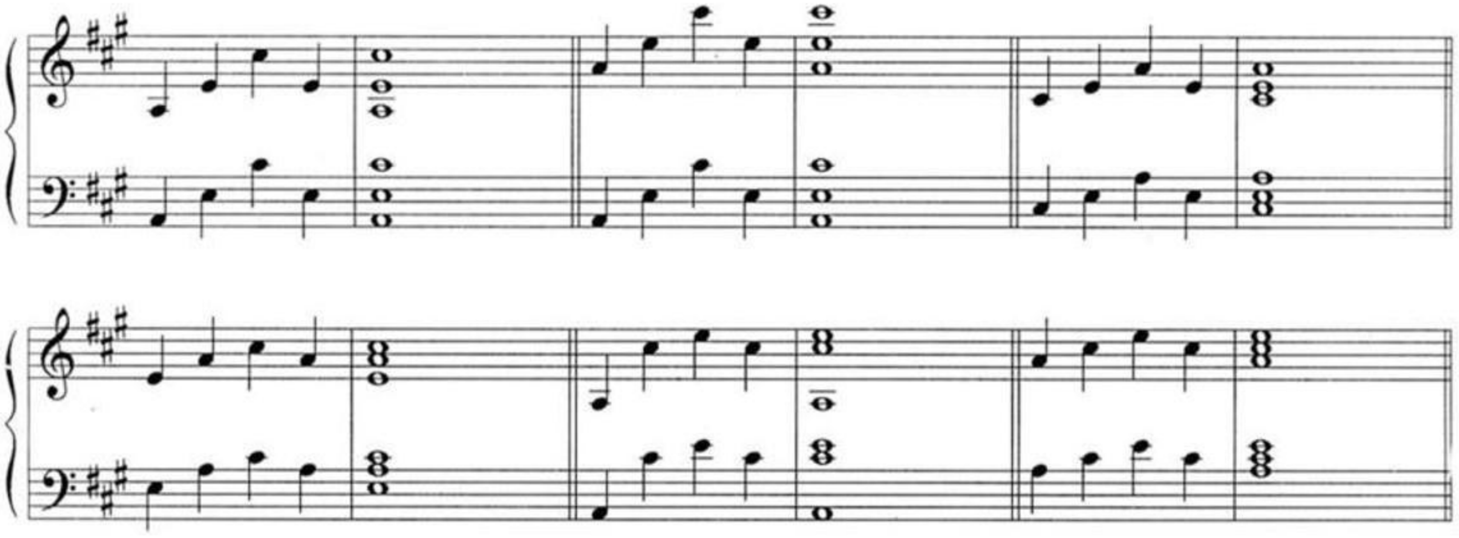
Sol Mayor | ***G Major***



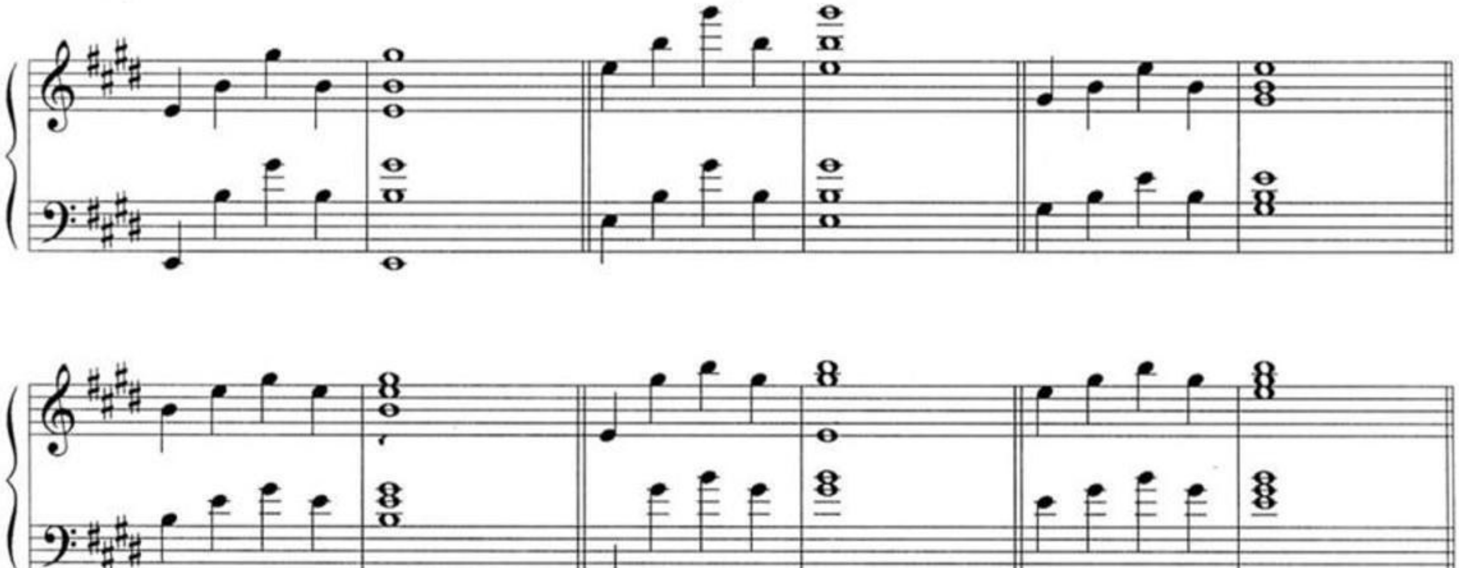
Re Mayor | ***D Major***



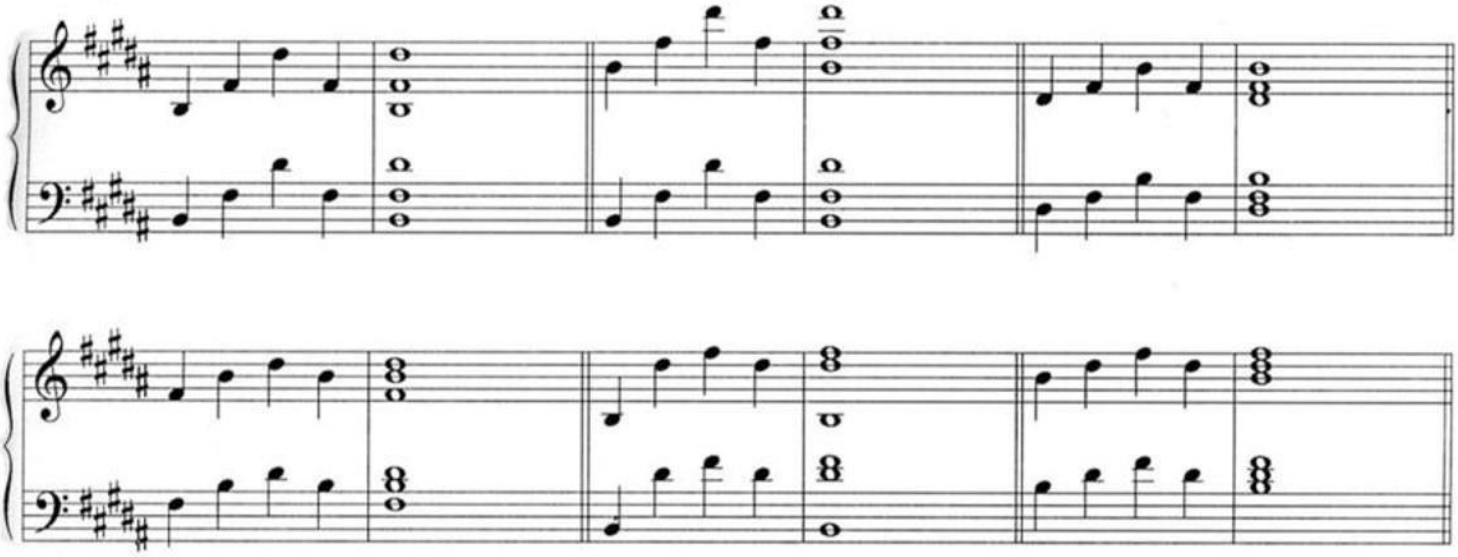
La Mayor | ***A Major***



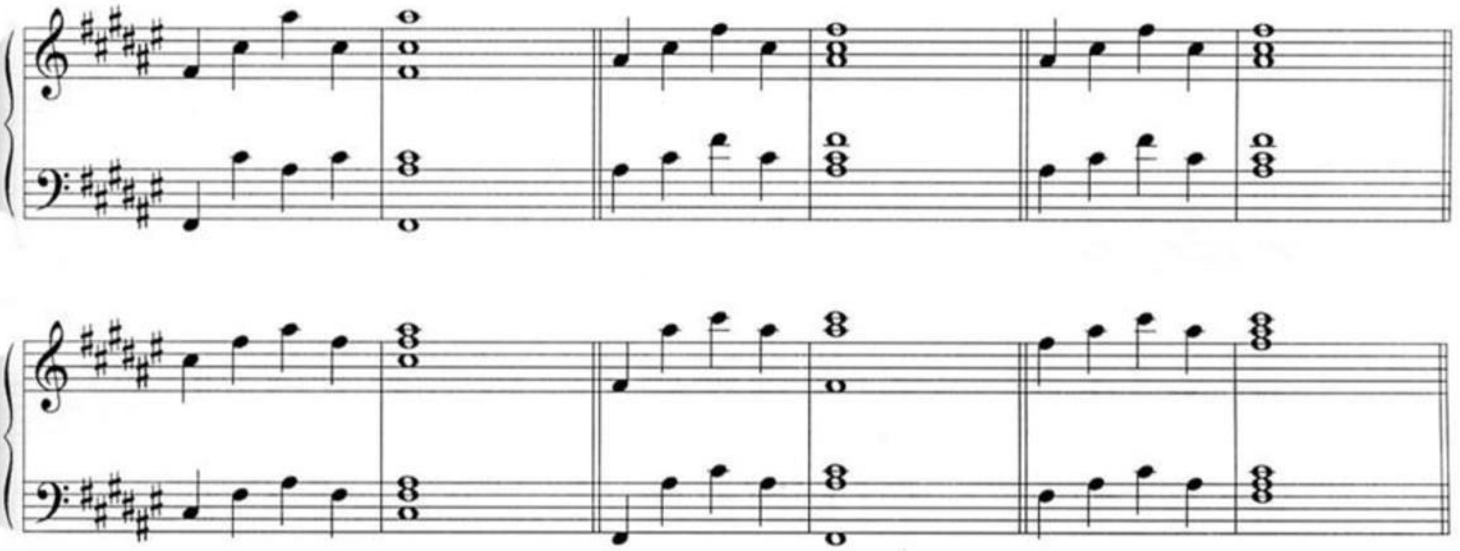
Mi Mayor | ***E Major***



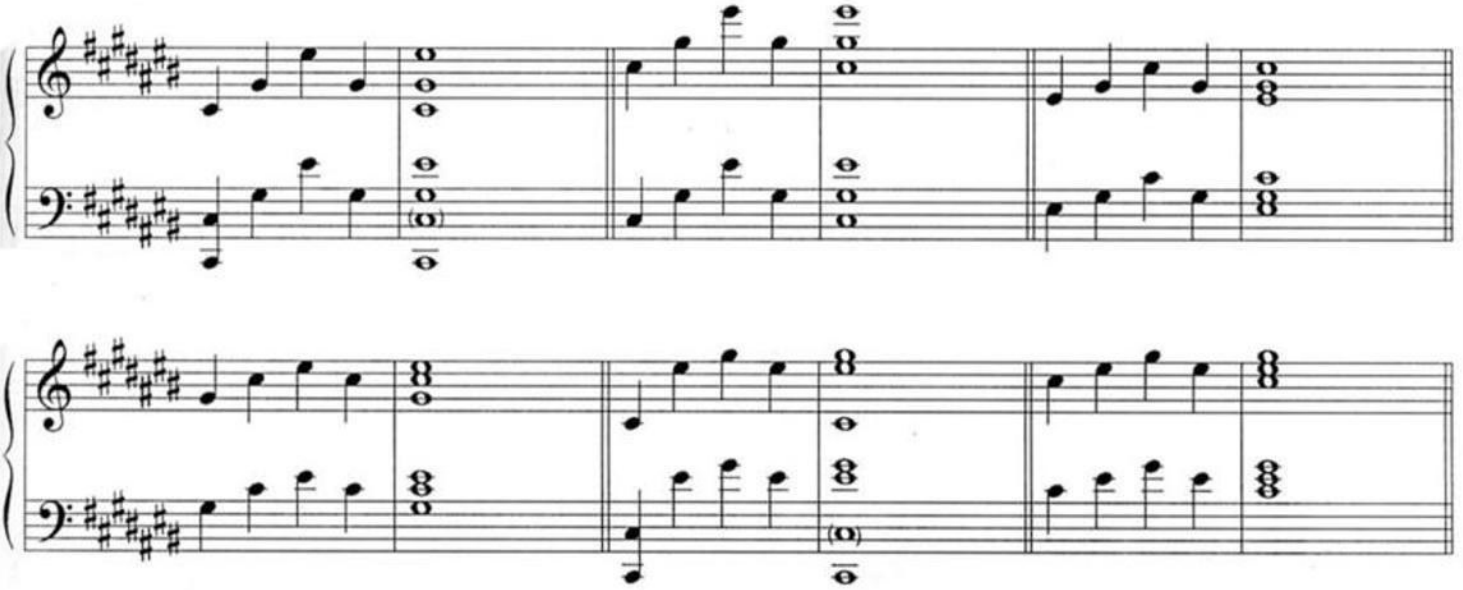
Si Mayor | ***B Major***



Fa# Mayor | ***F# Major***

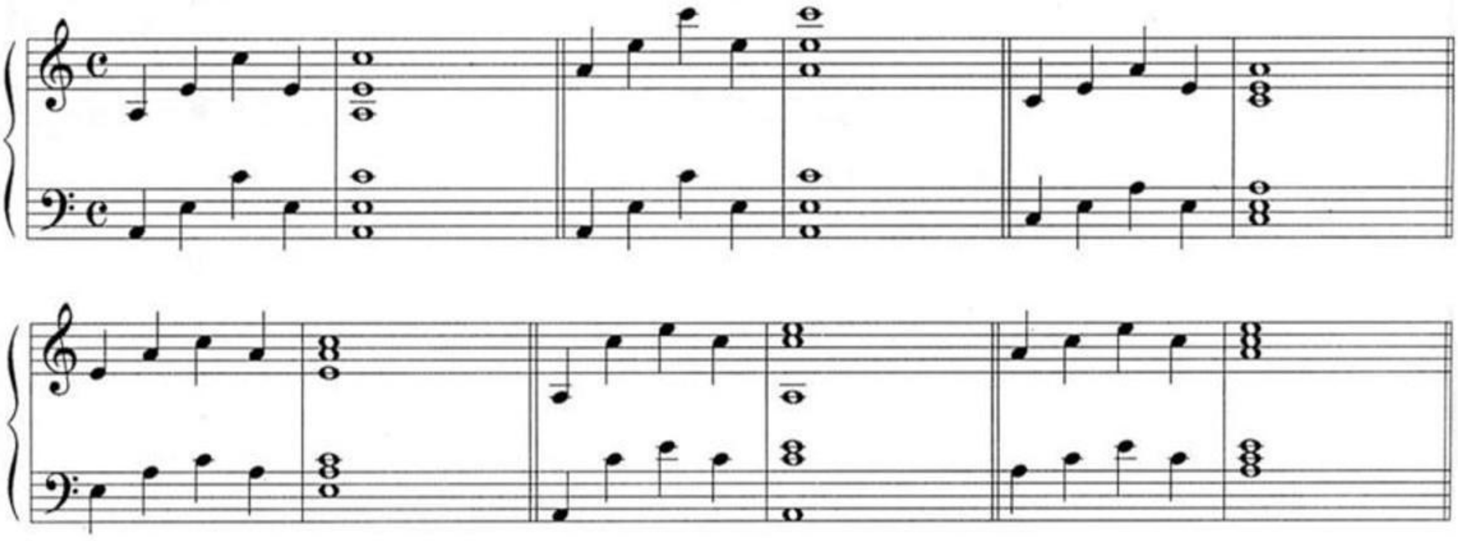


Do# Mayor | ***C# Major***

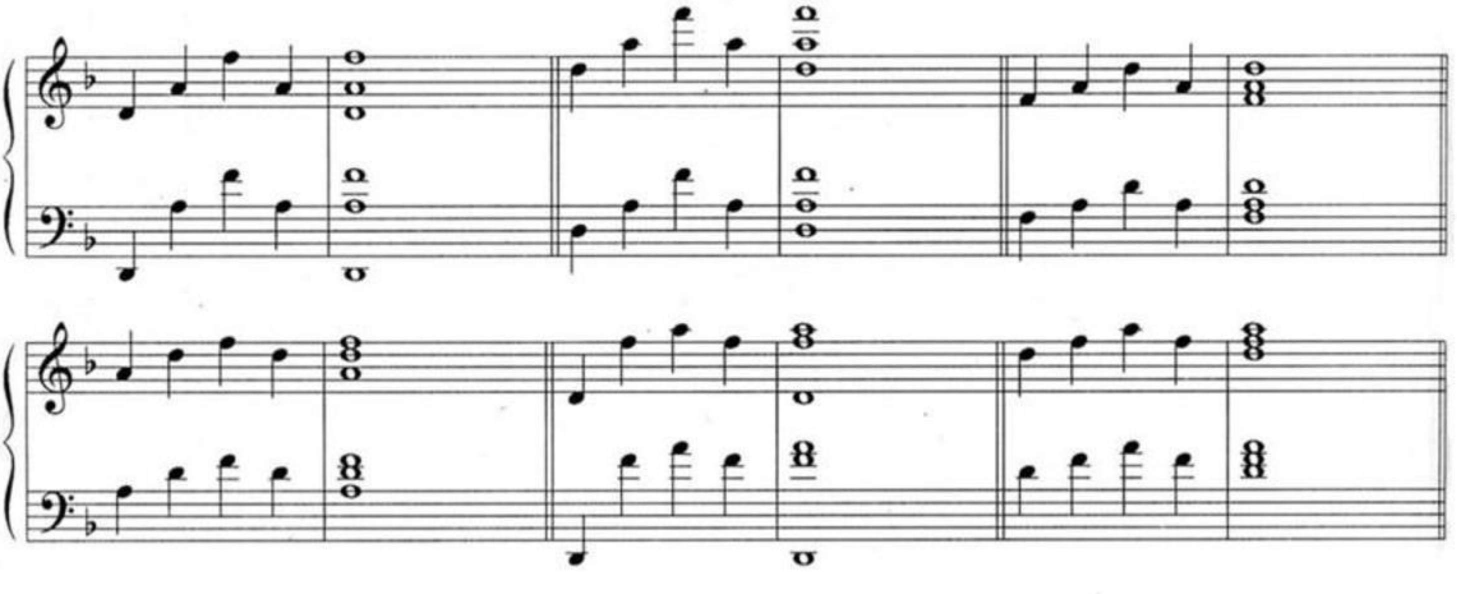


Acordes menores | *Minor chords*

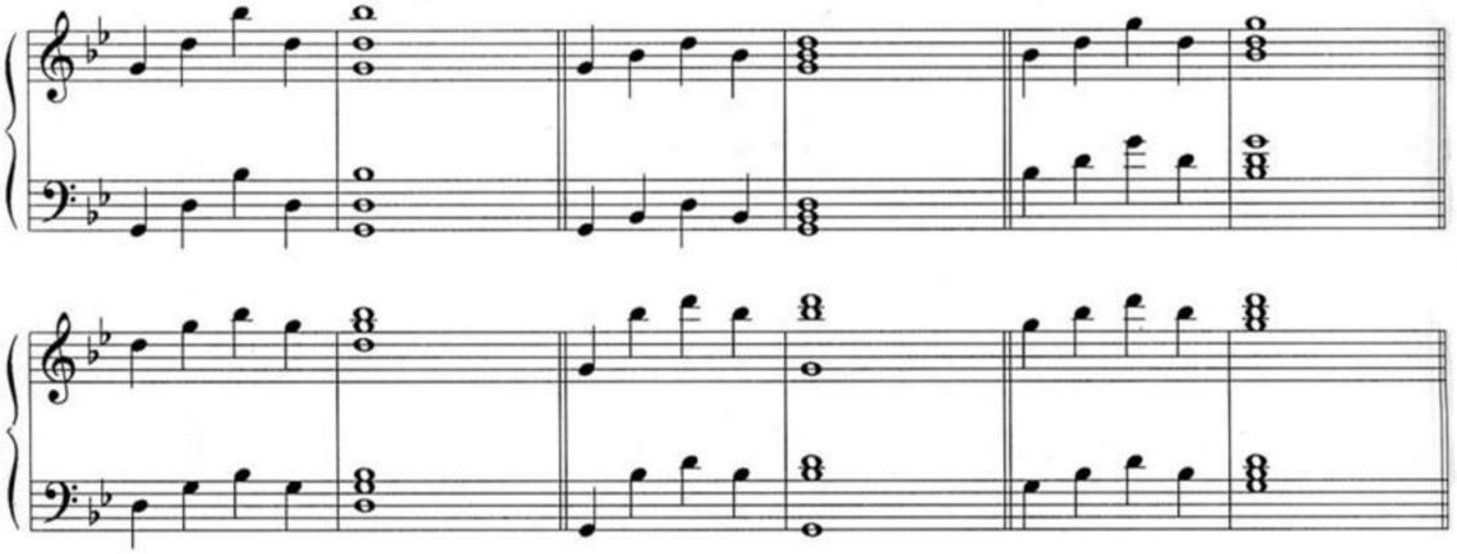
La menor | ***A minor***



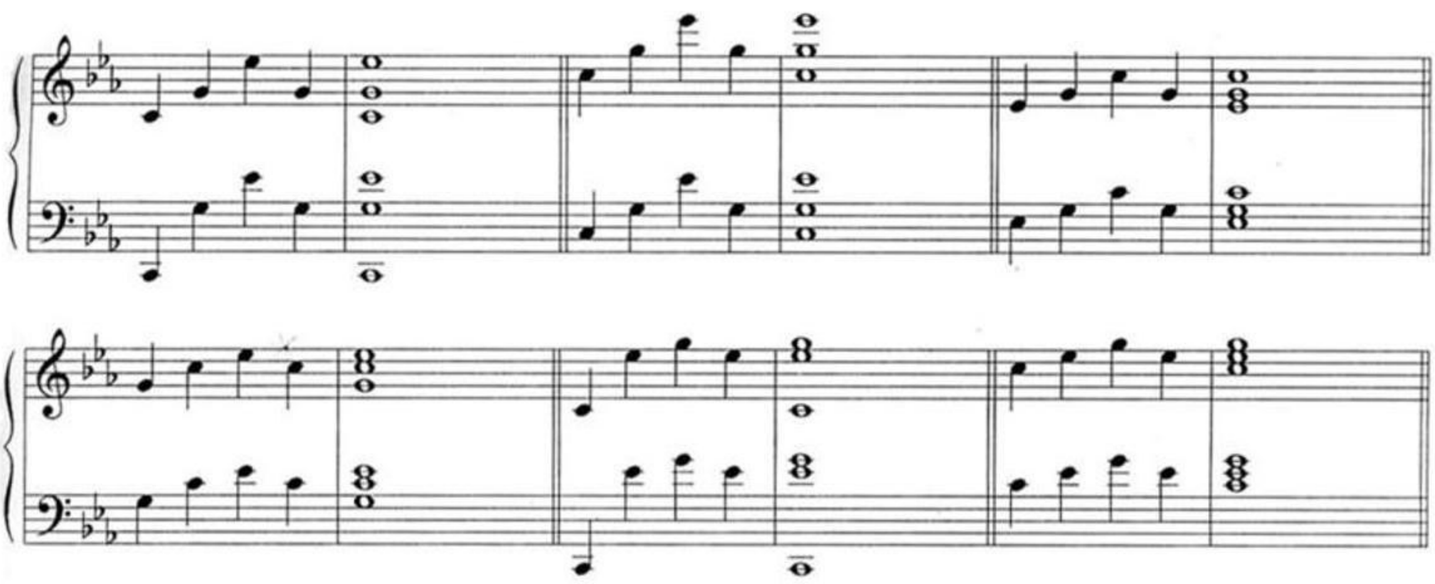
Re menor | ***D minor***



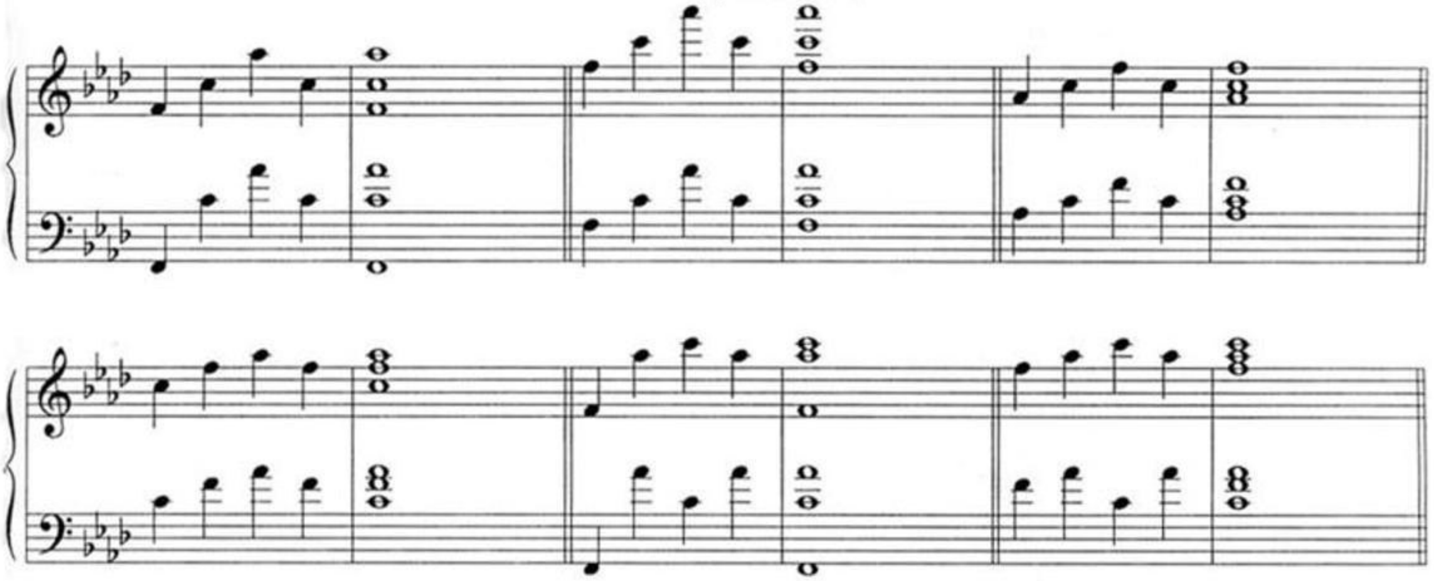
Sol menor | ***G minor***



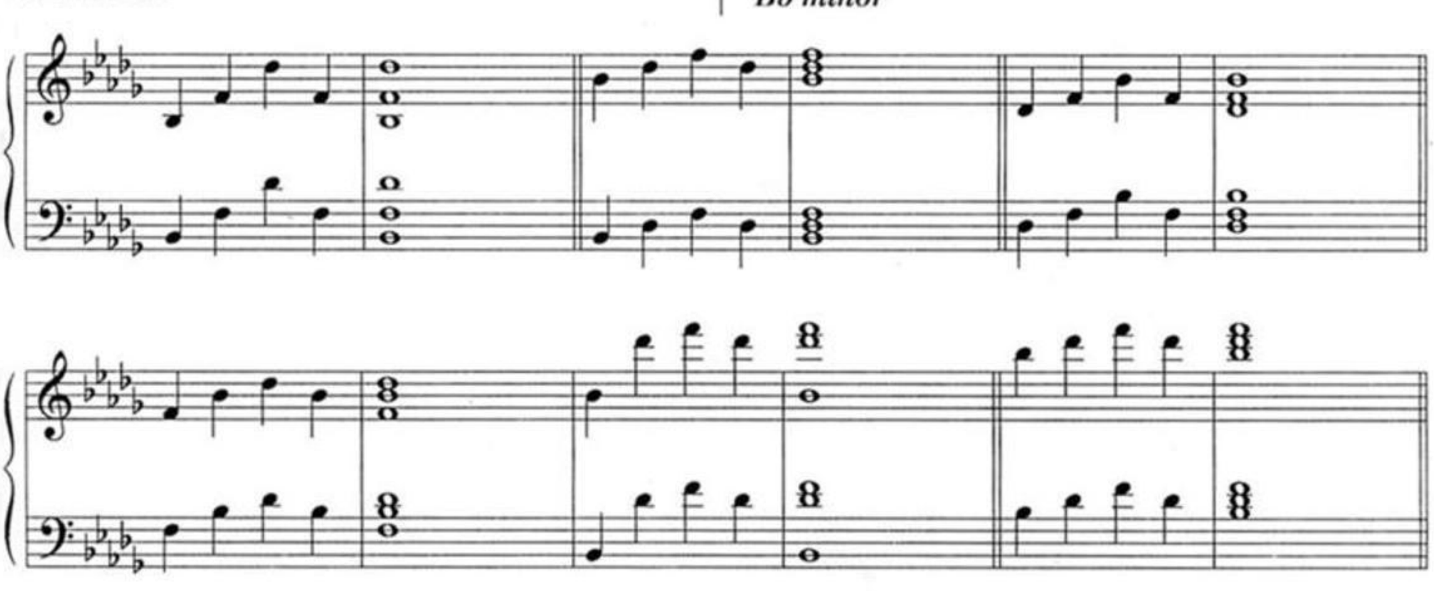
Do menor | *C minor*



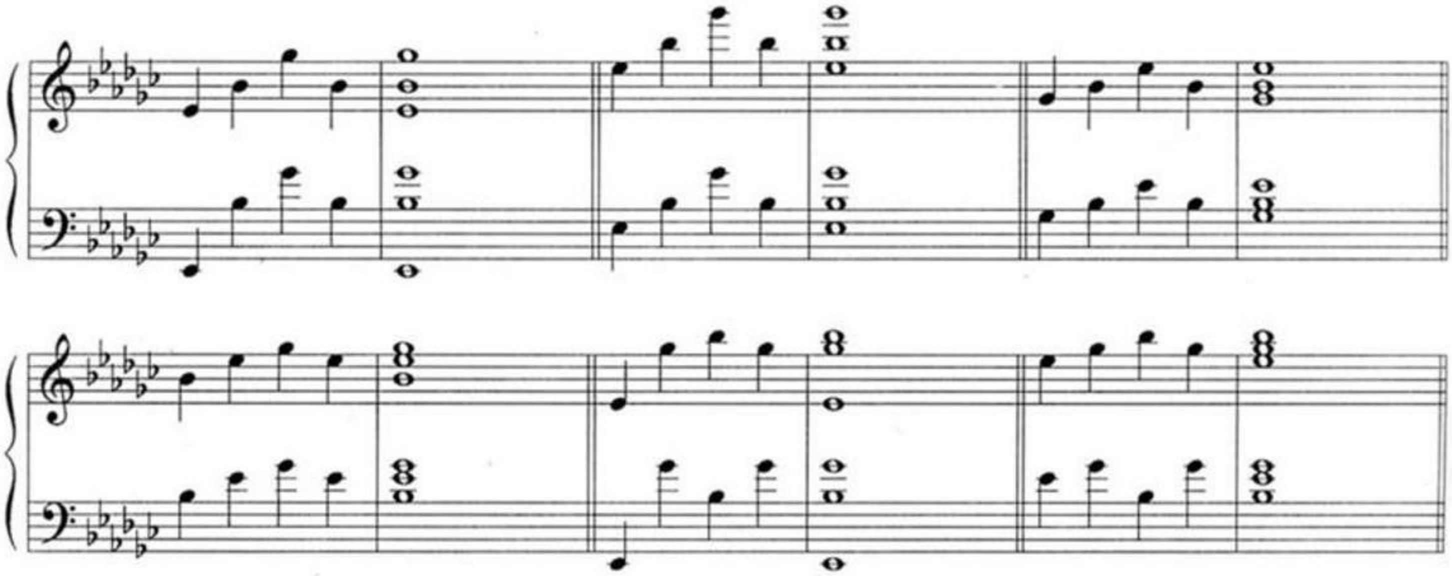
Fa menor | *F minor*



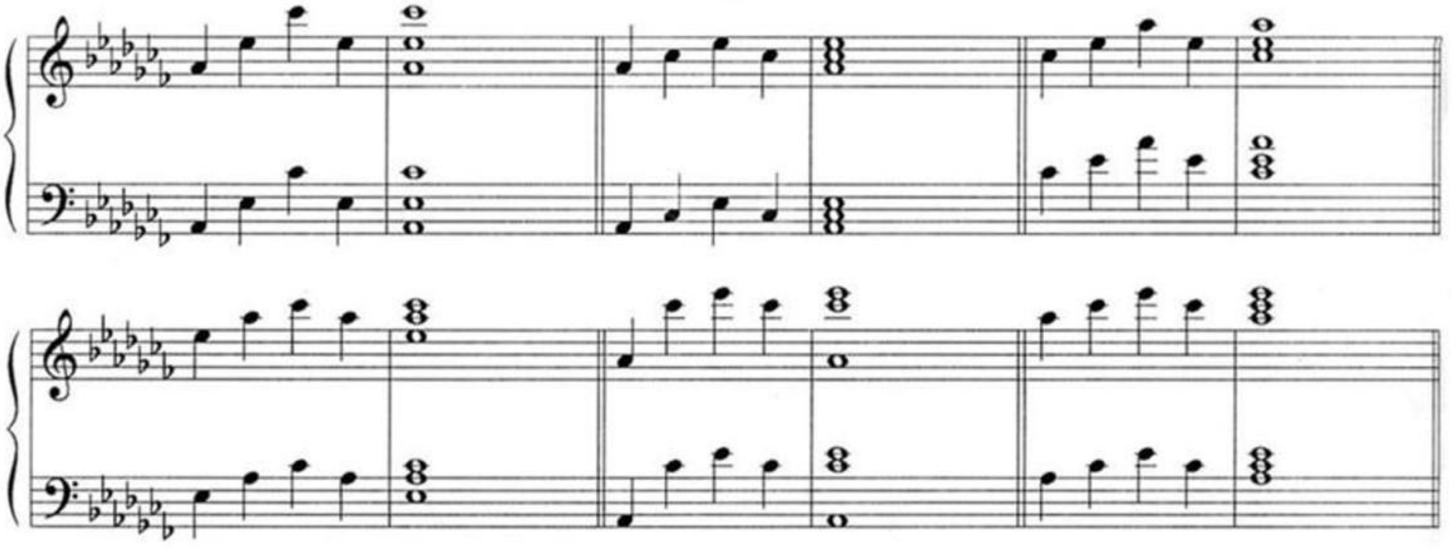
Sib menor | *Bb minor*



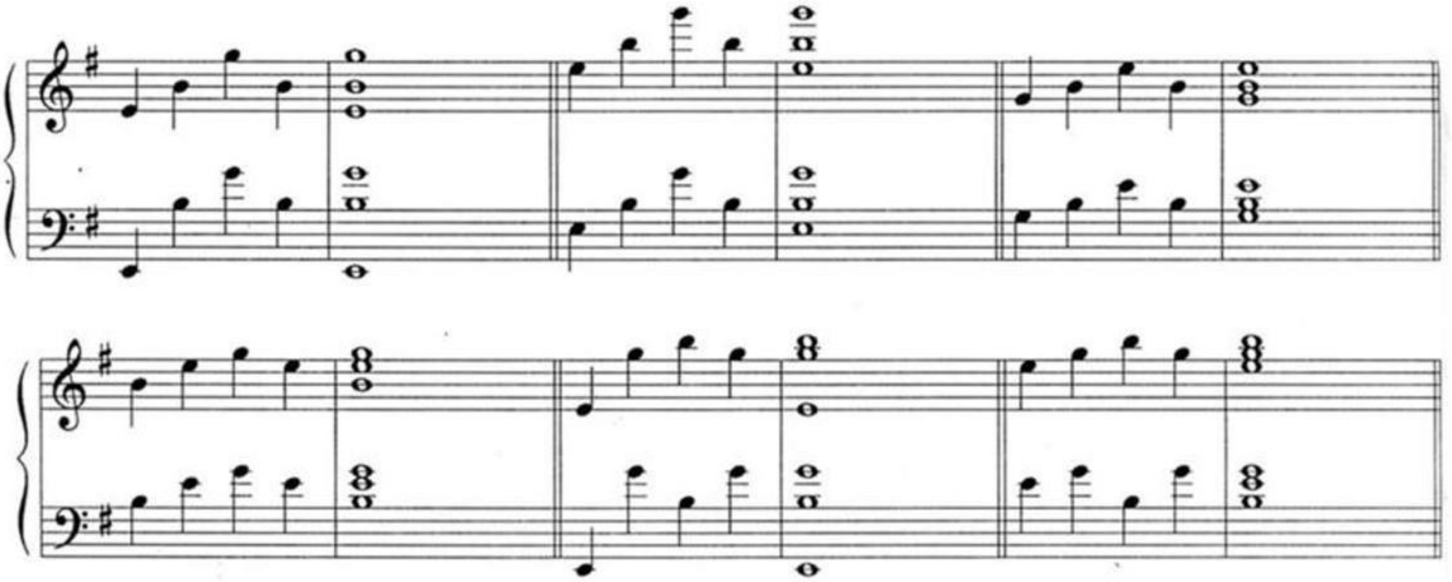
Mib menor | *Eb minor*



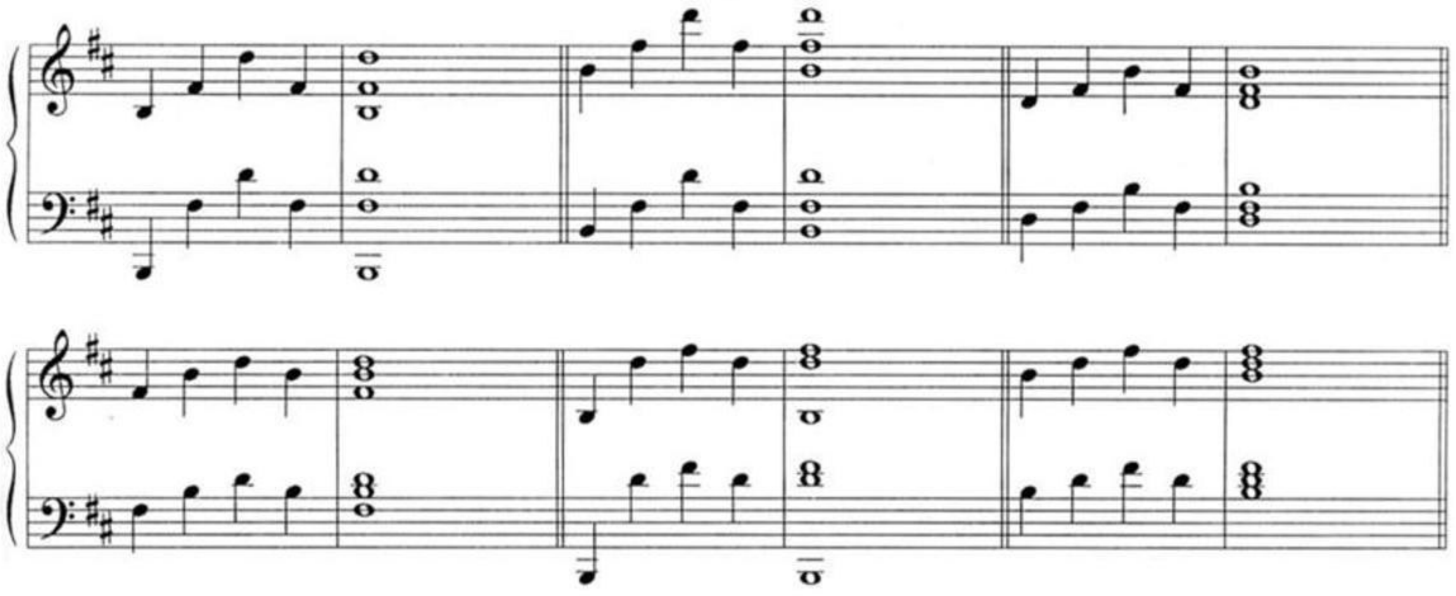
Lab menor | *Ab minor*



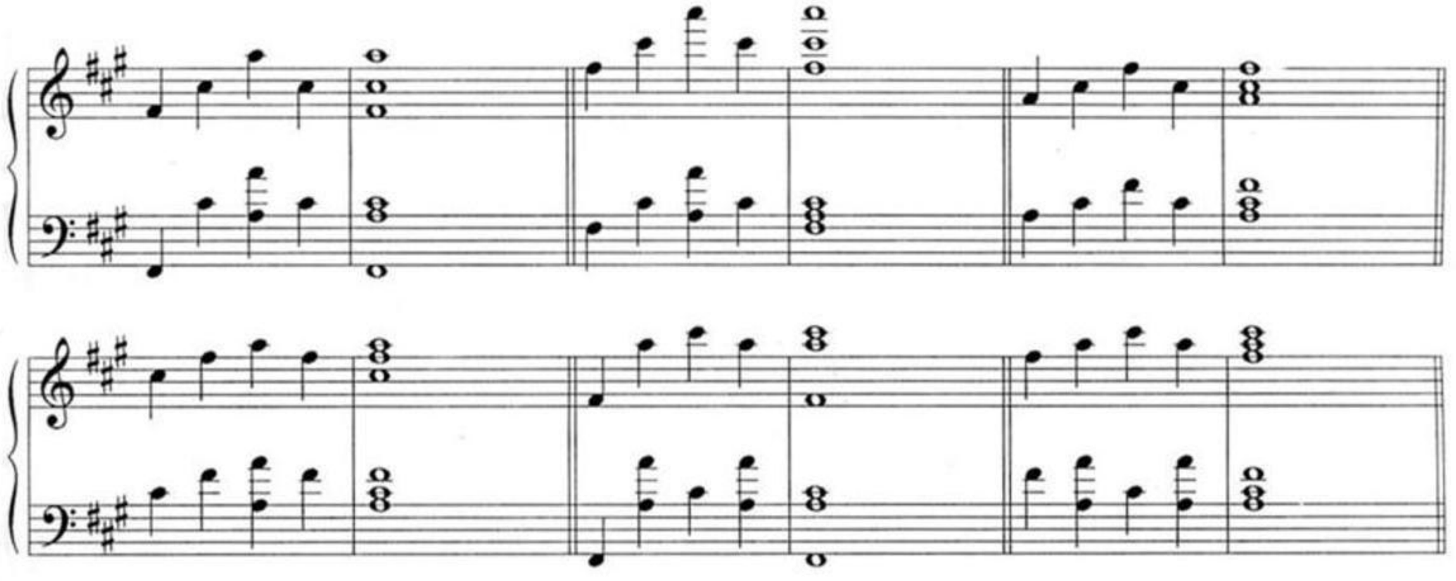
Mi menor | *E minor*



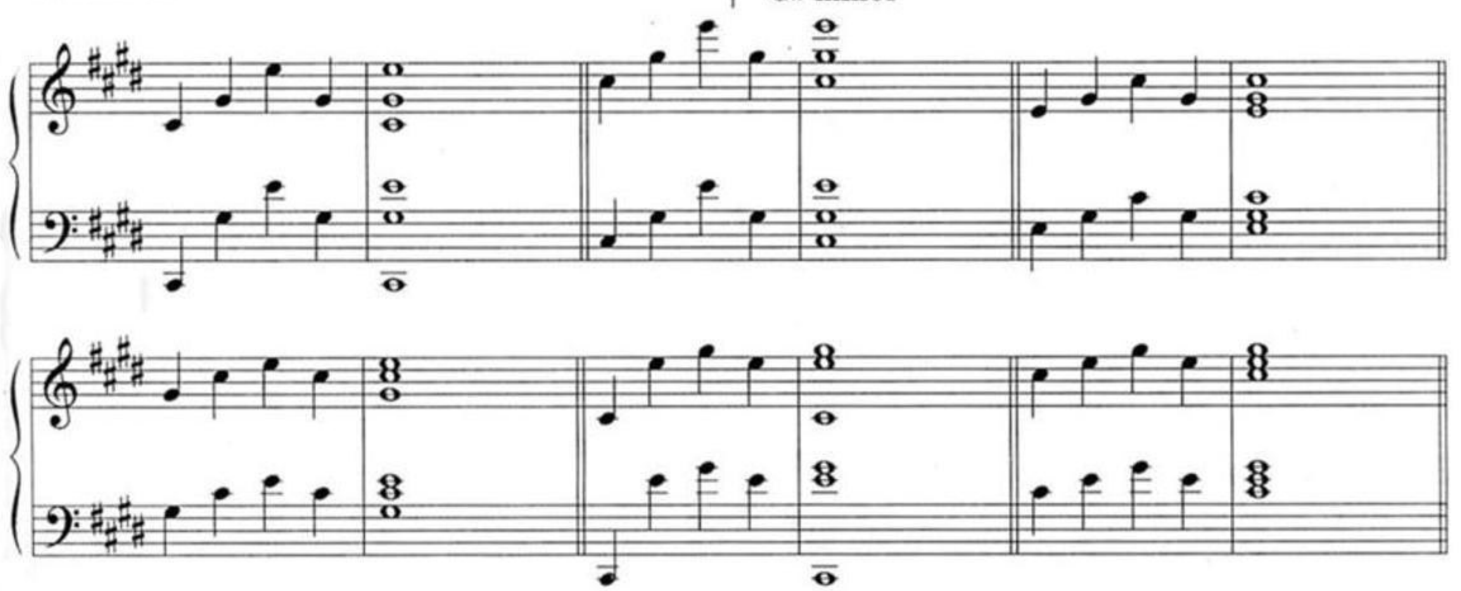
Si menor | *B minor*



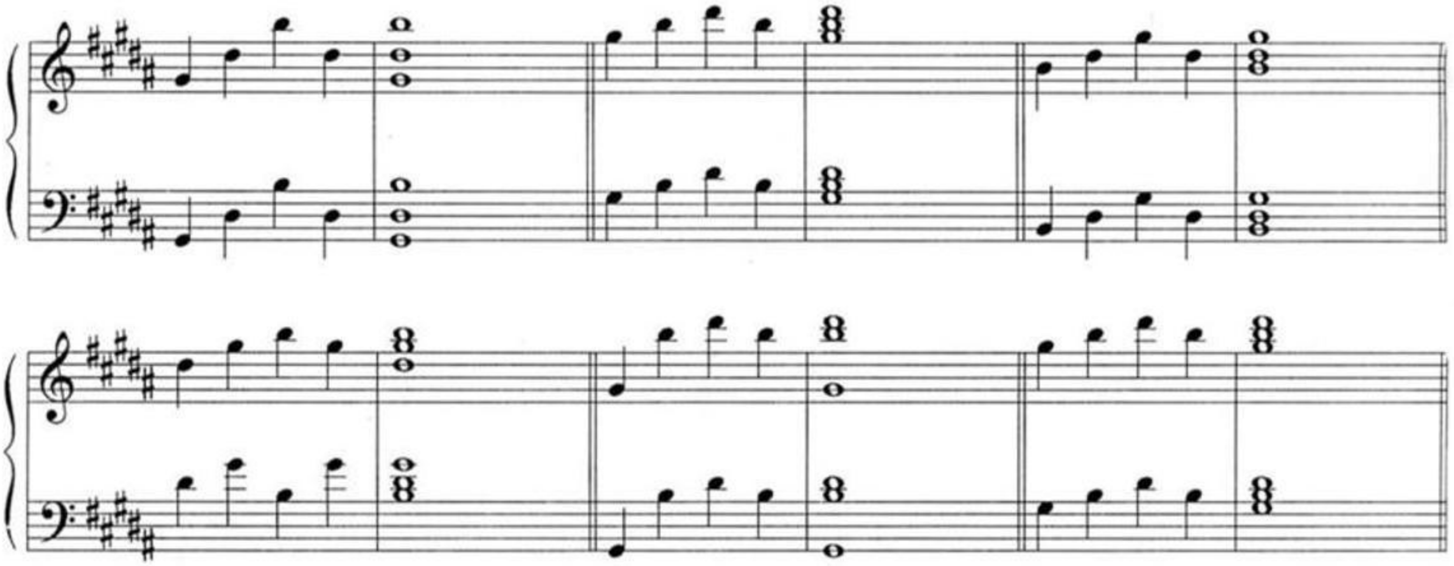
Fa# menor | *Fa# minor*



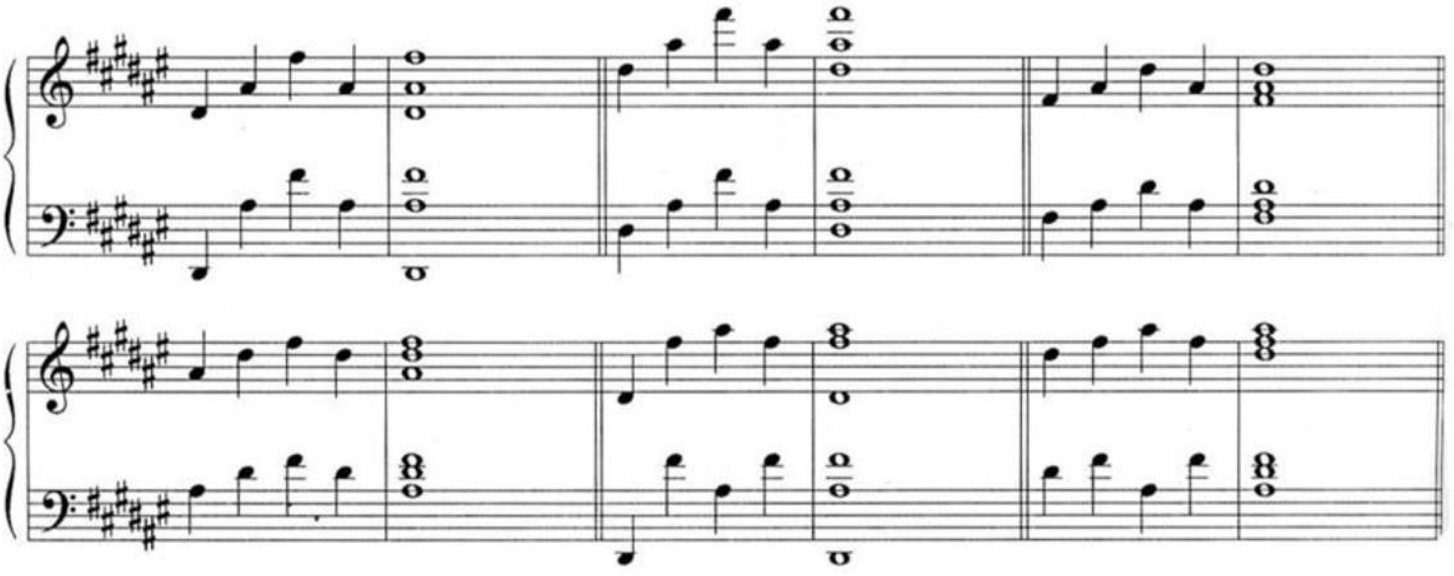
Do# menor | C# minor



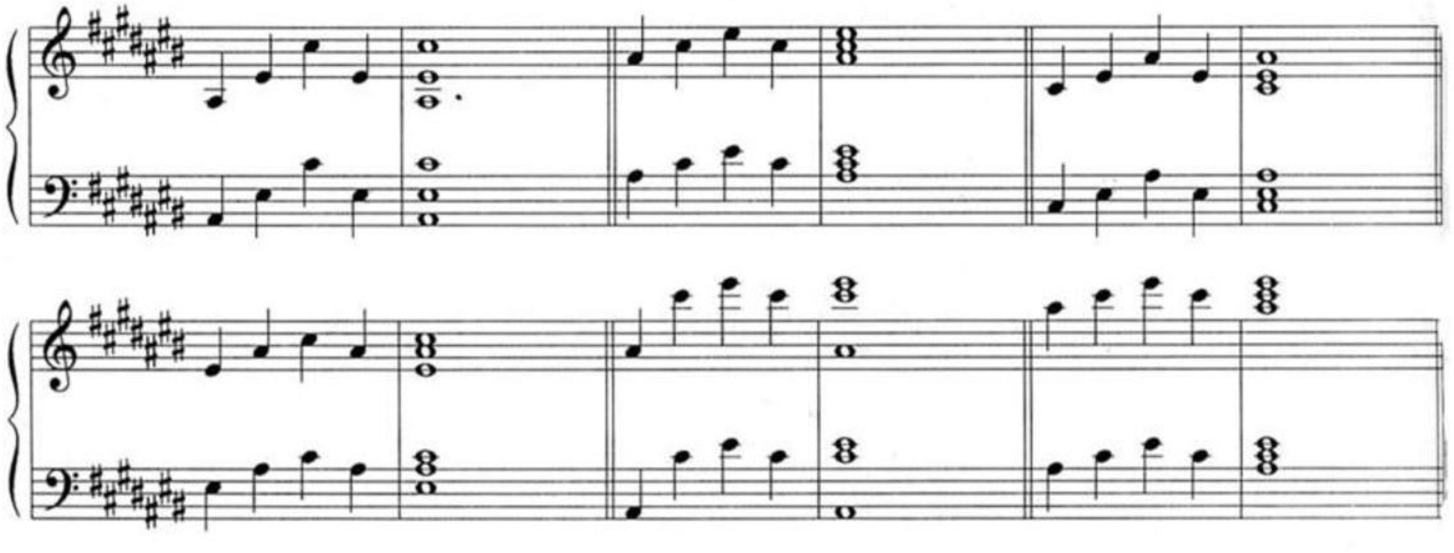
Sol# menor | *G# minor*



Re# menor | *D# minor*



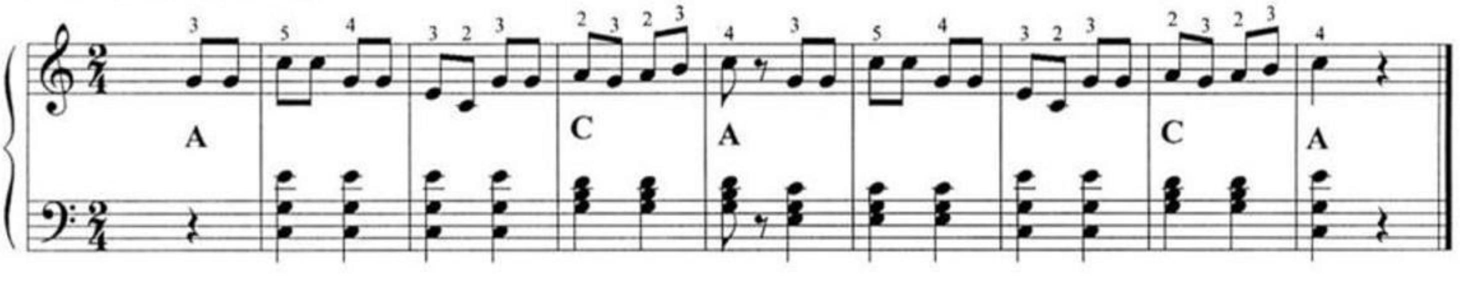
La# menor | *A# minor*



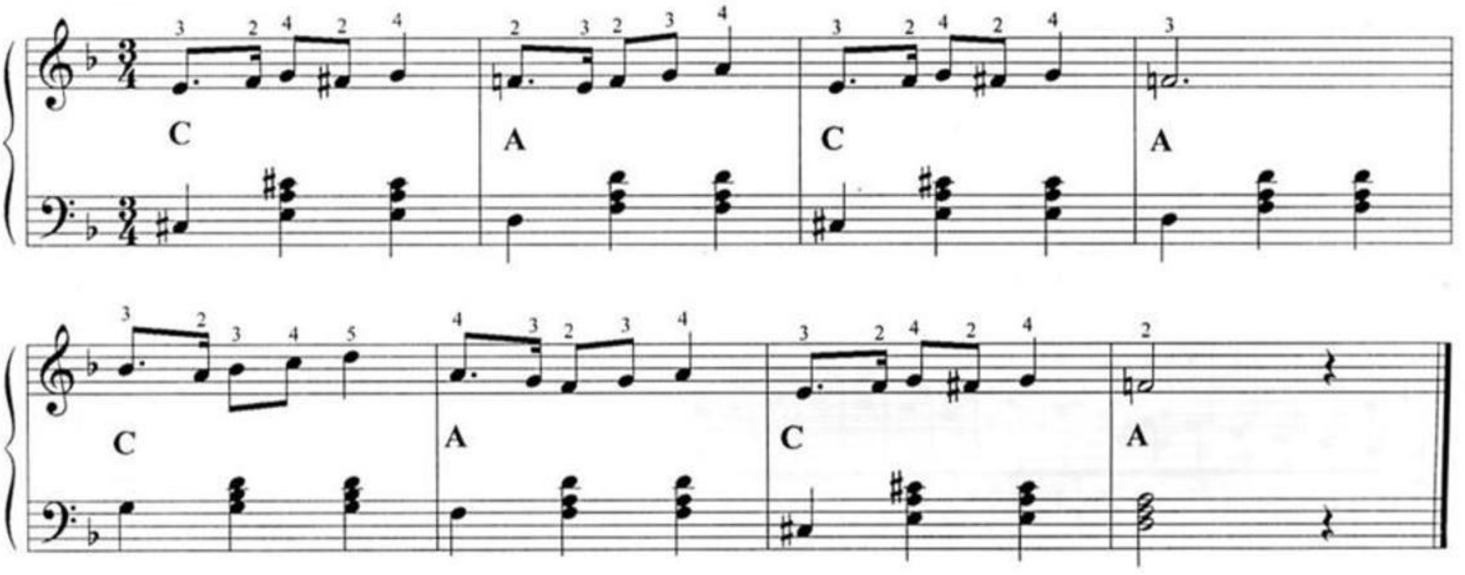
CAPITULO 12
Tres canciones

CHAPTER 12
Three songs

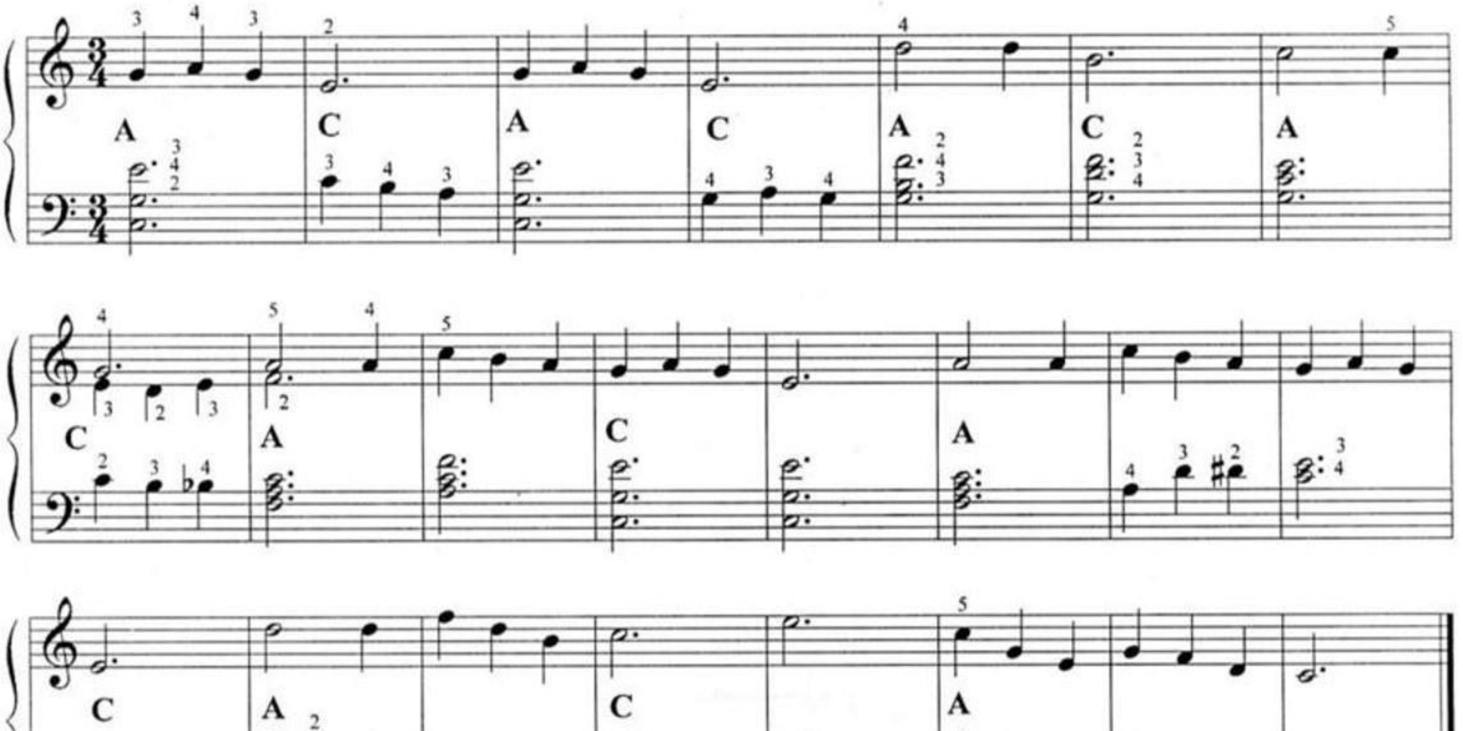
Canción con Acordes



Vidalita



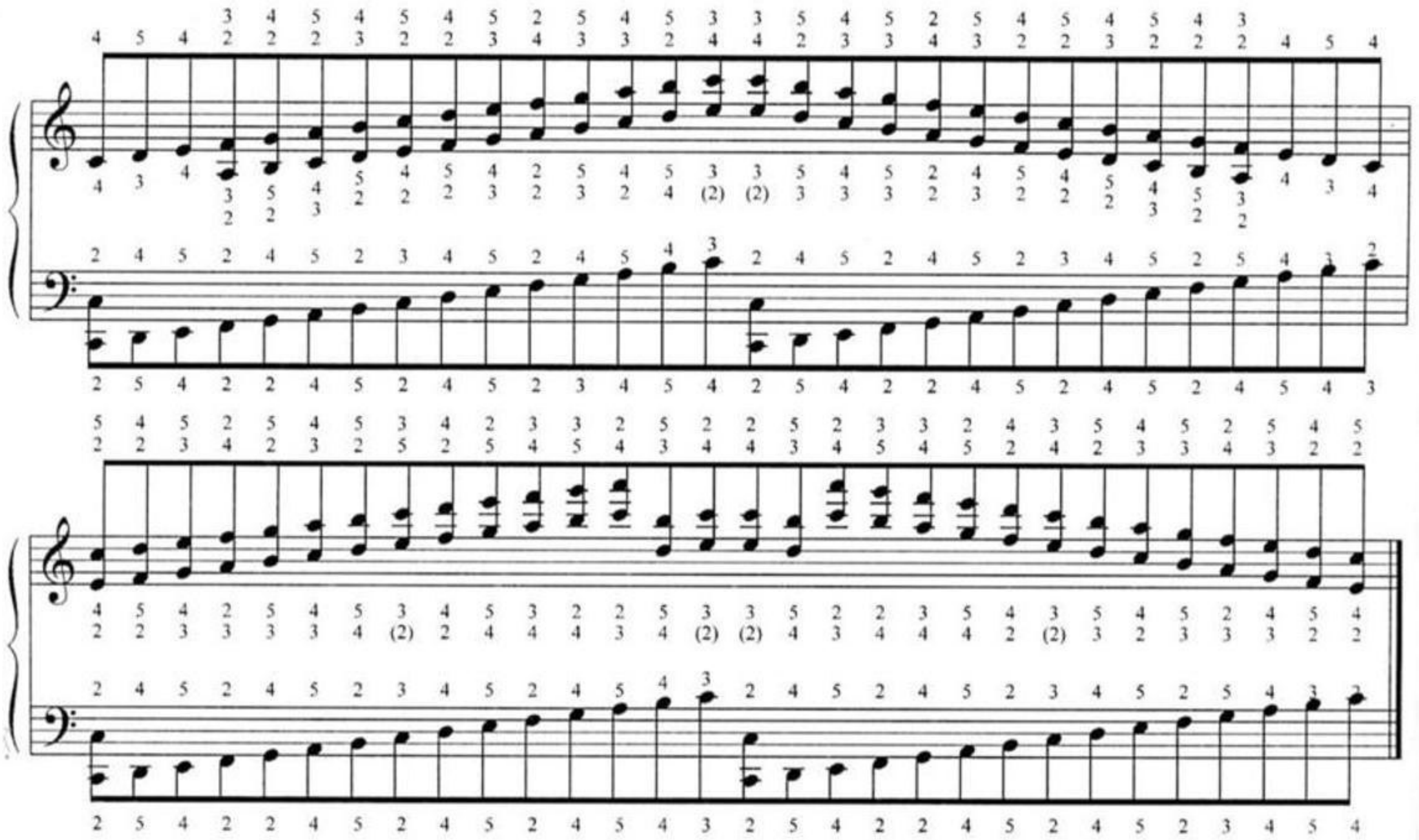
Noche de Paz



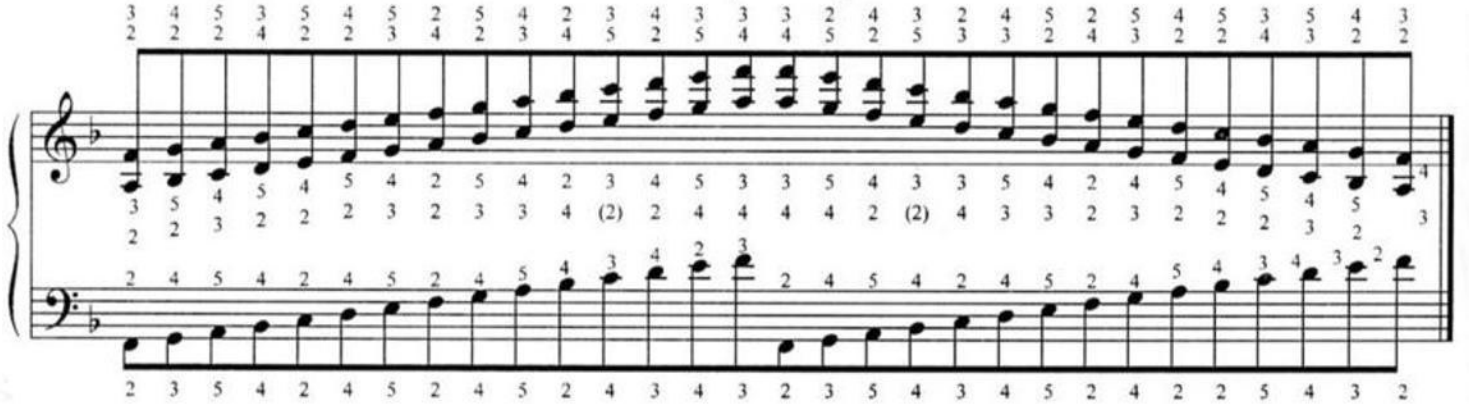
CAPITULO 13
Escalas mayores en sextas

CHAPTER 13
Major scales sin sixths

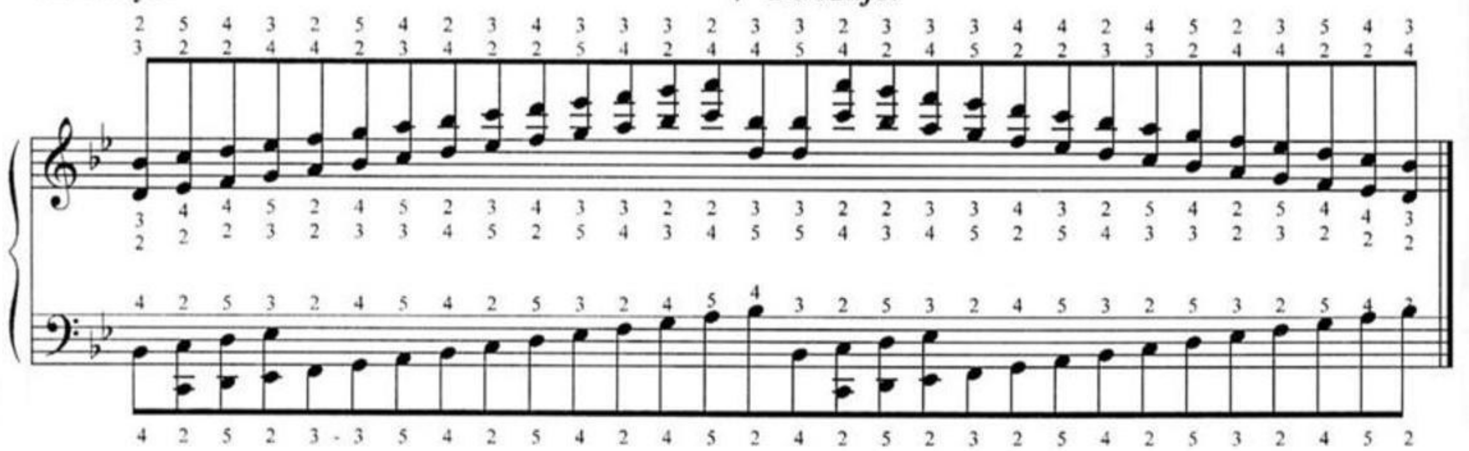
Do Mayor | *C Major*



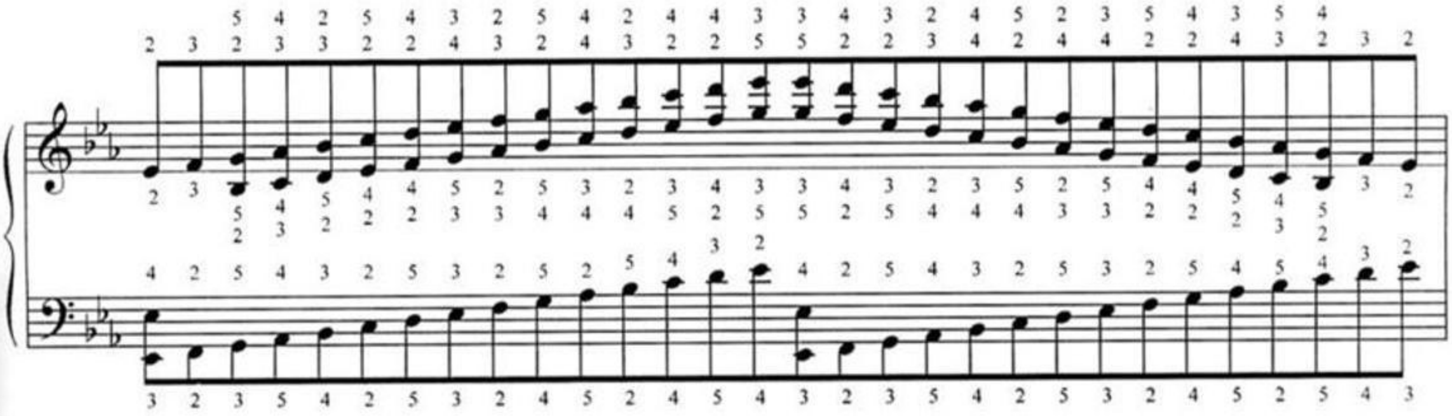
Fa Mayor | *F Major*



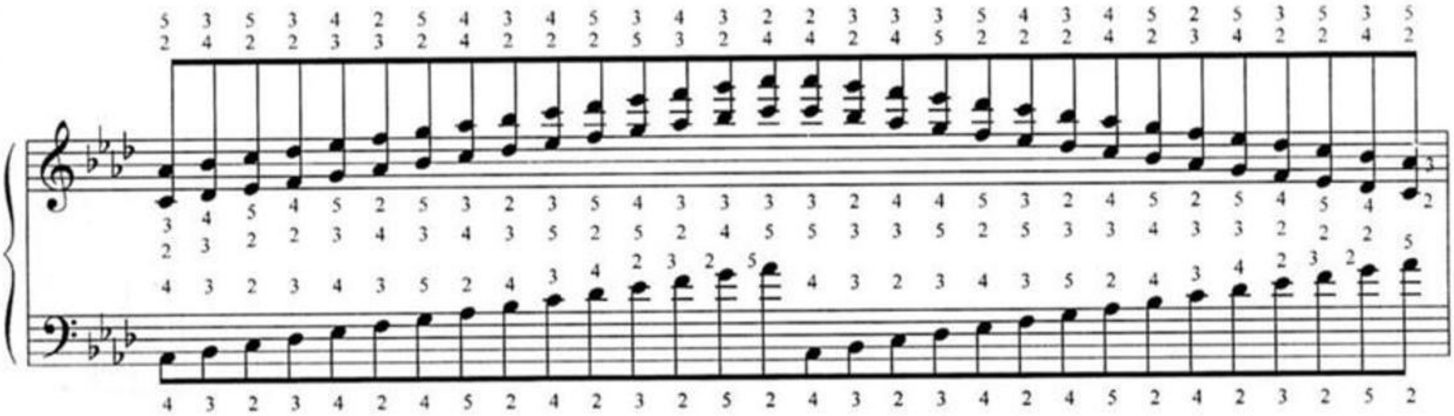
Sib Mayor | *Bb Major*



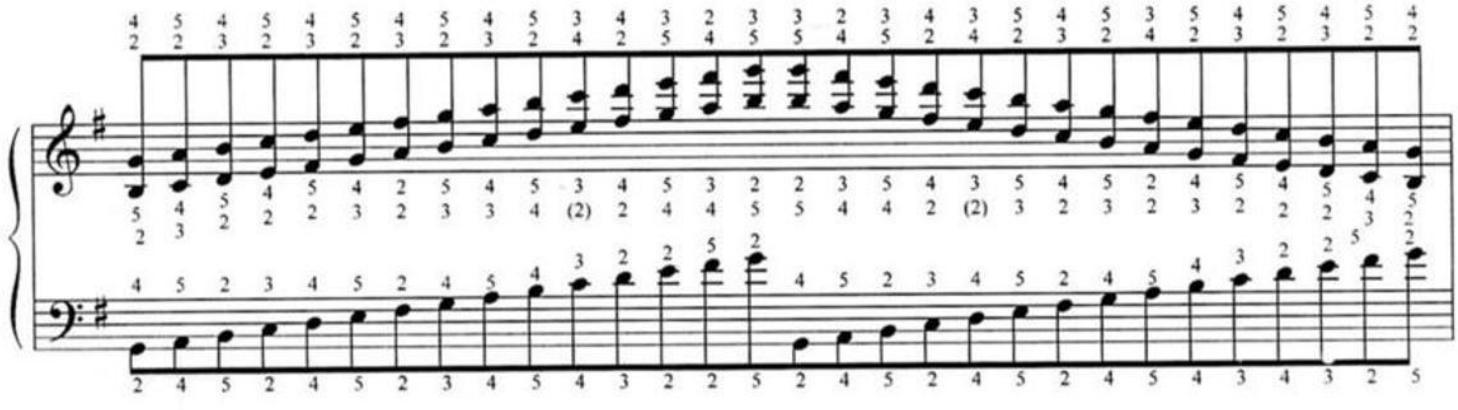
Mib Mayor | *Eb Major*



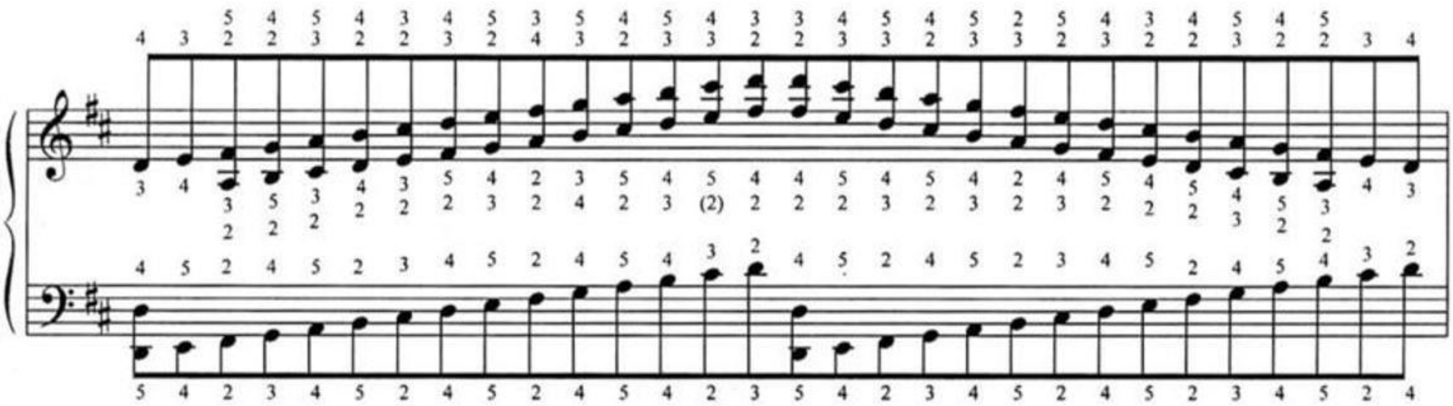
Lab Mayor | *Ab Major*



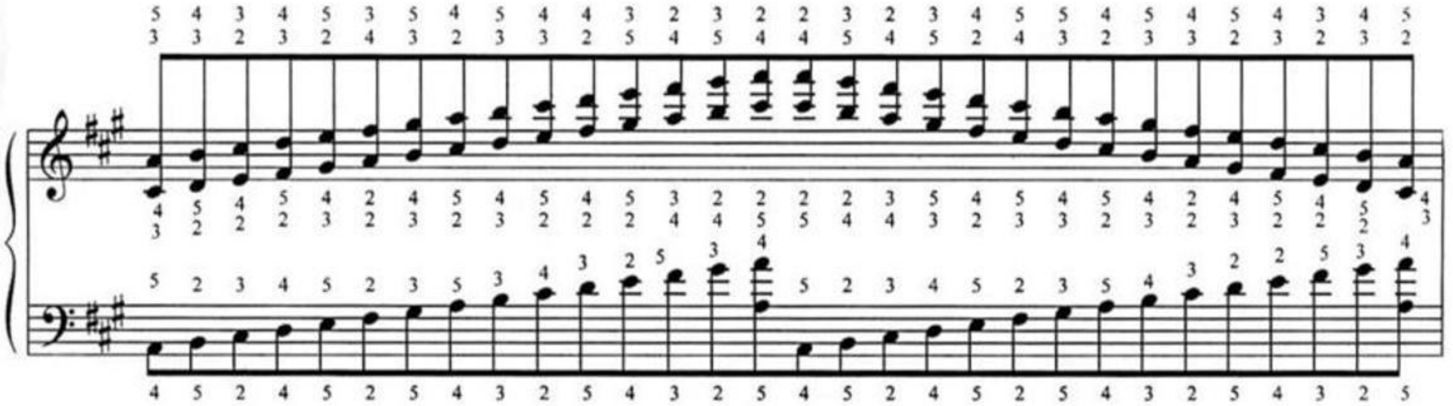
Sol Mayor | *G Major*



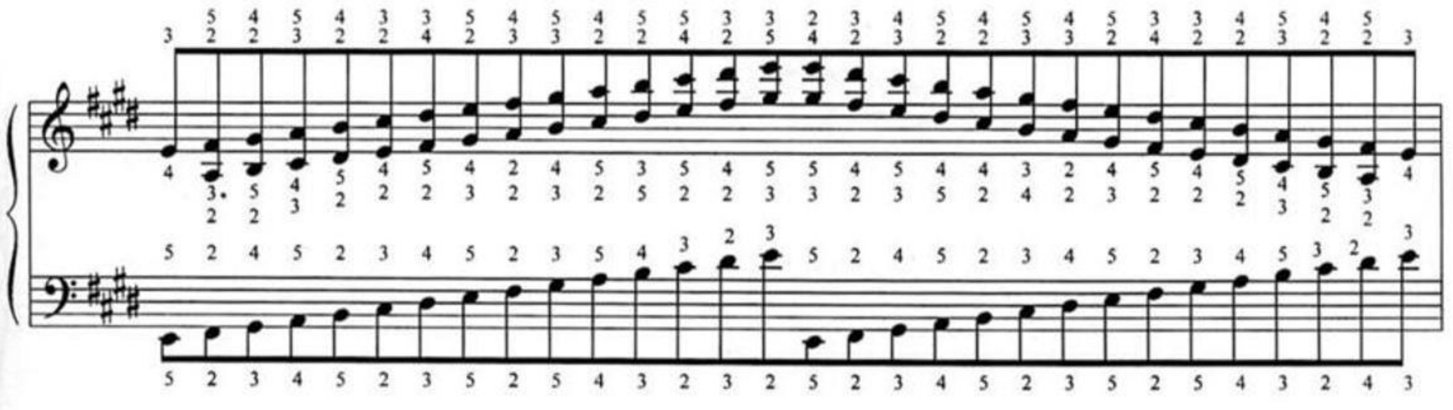
Re Mayor | *D Major*



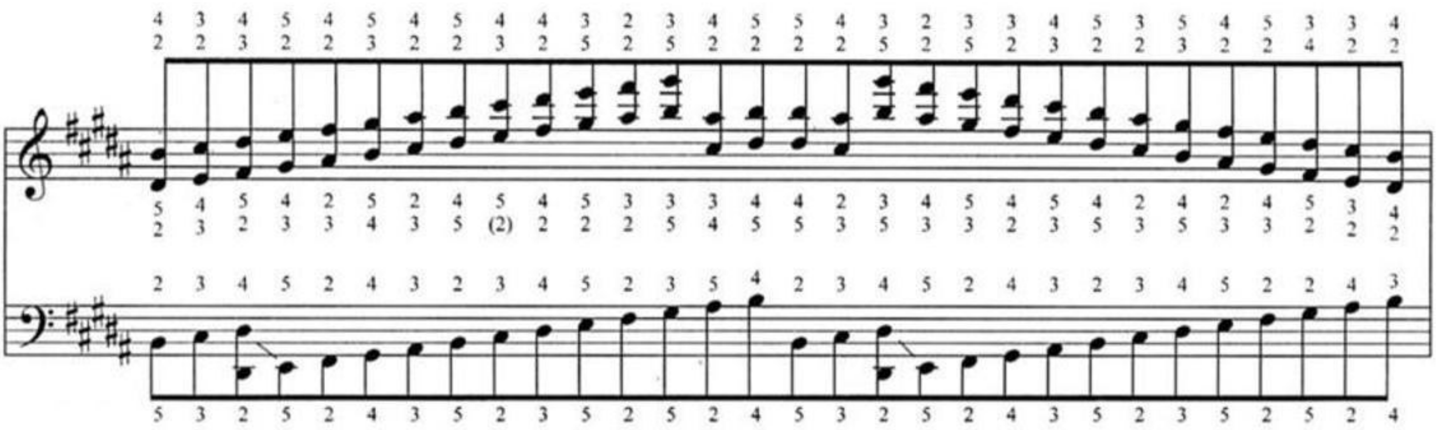
La Mayor | *A Major*



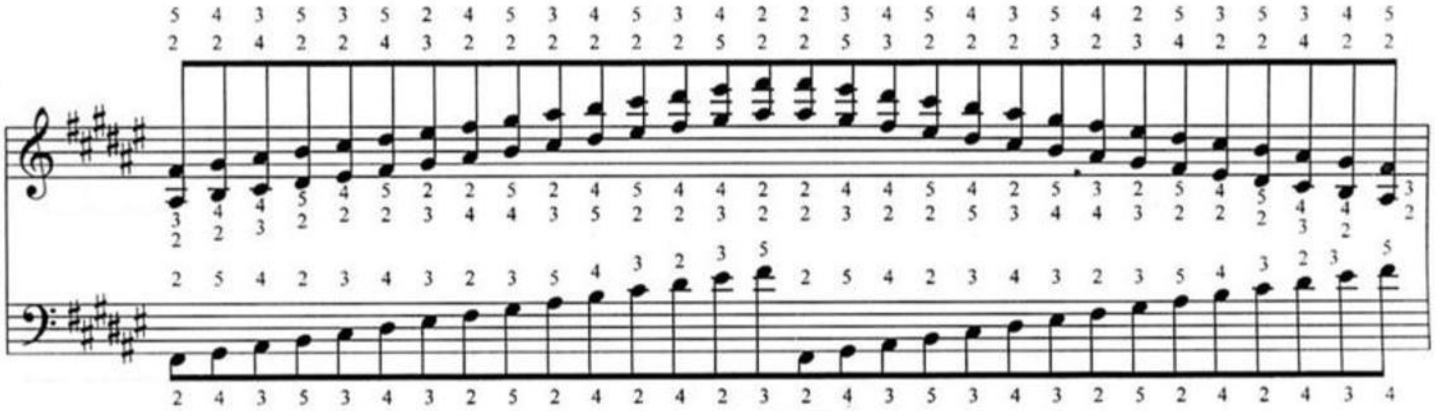
Mi Mayor | *E Major*



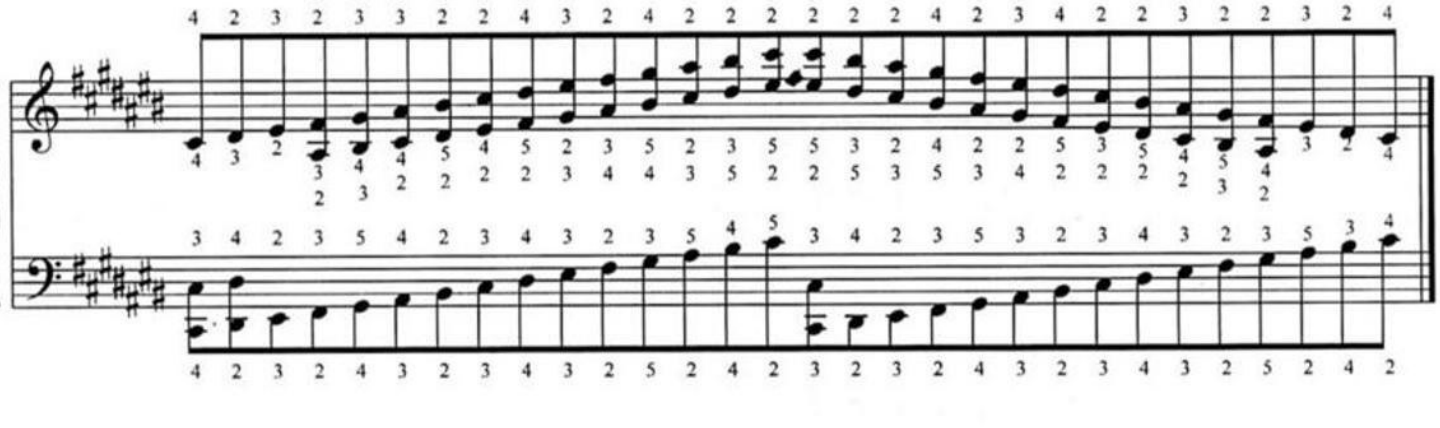
Si Mayor (Dob Mayor) | ***B Major (Cb Major)***



Fa# Mayor (Solb Mayor) | ***F# Major (Gb Major)***

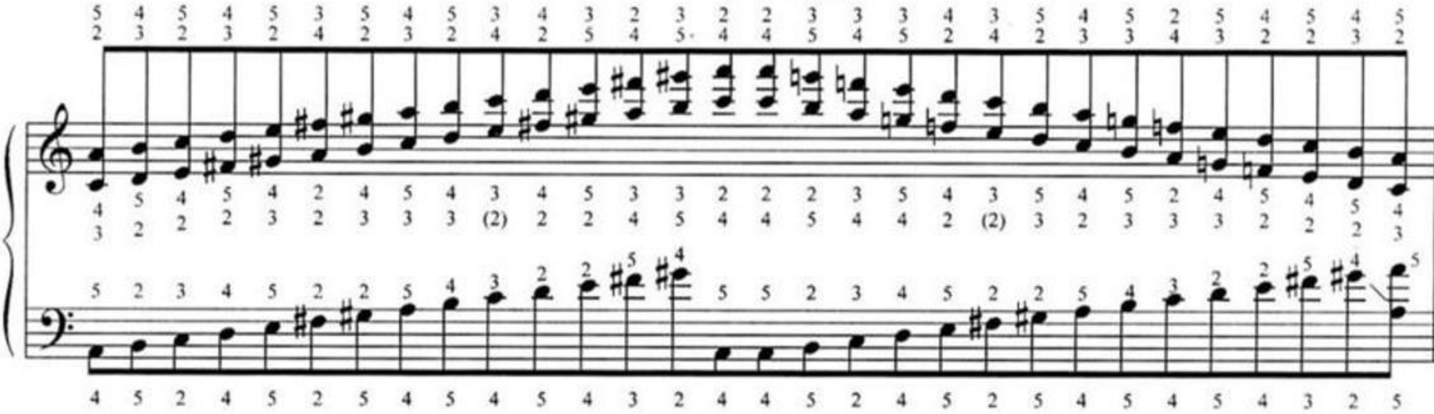


Do# Mayor (Reb Mayor) | ***C# Major (C# Major)***

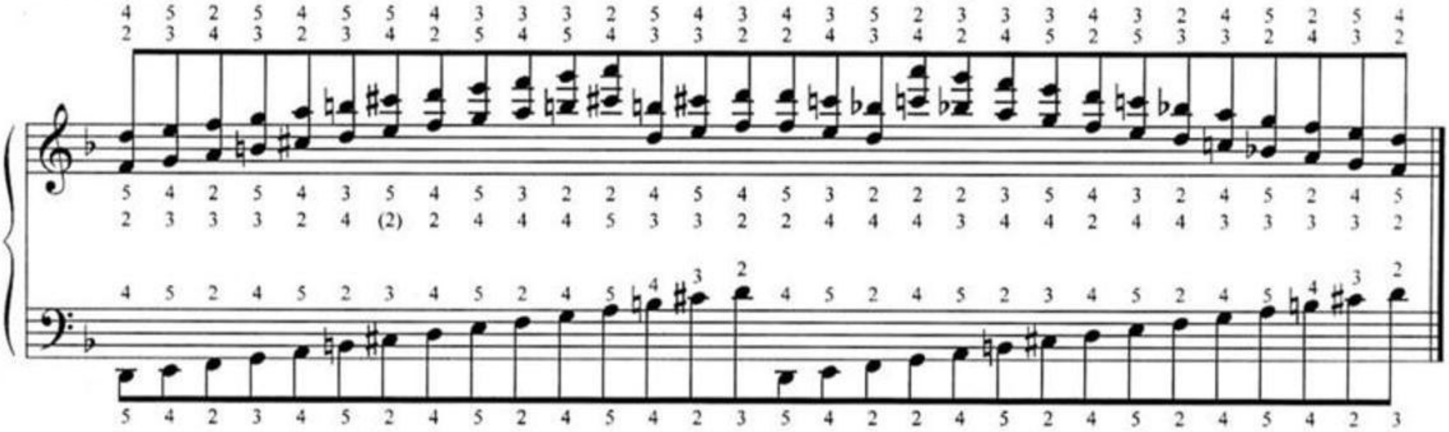


Escalas menores en sextas | *Minor scales in sixths*

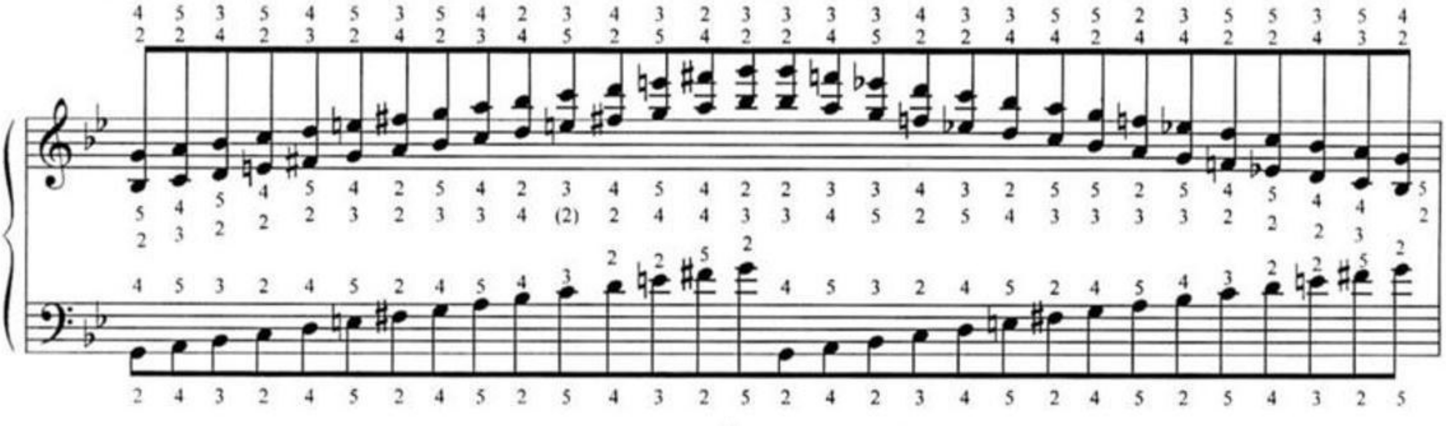
La menor | *A minor*



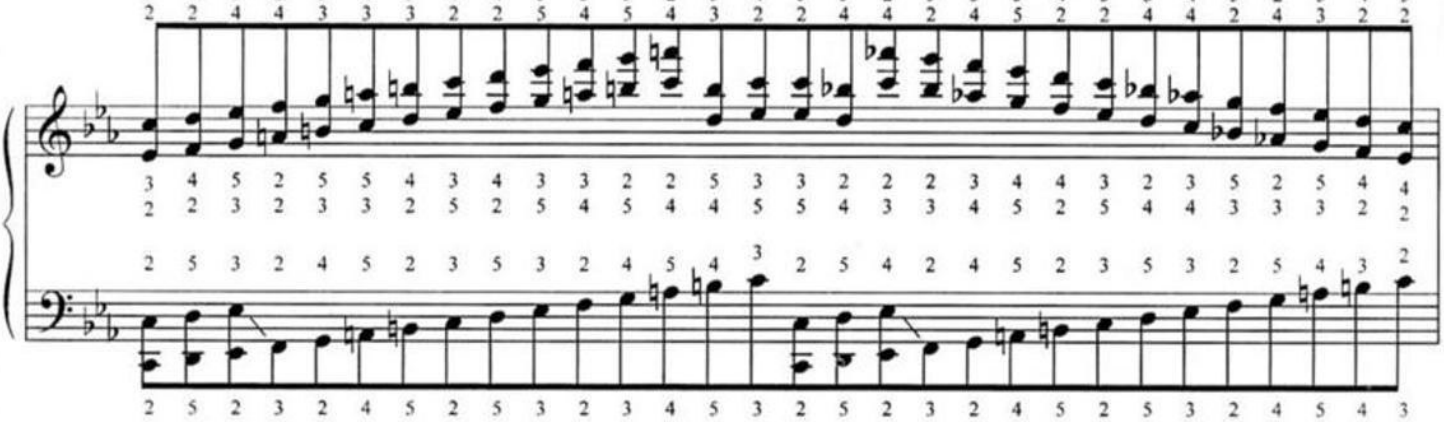
Re menor | *D minor*



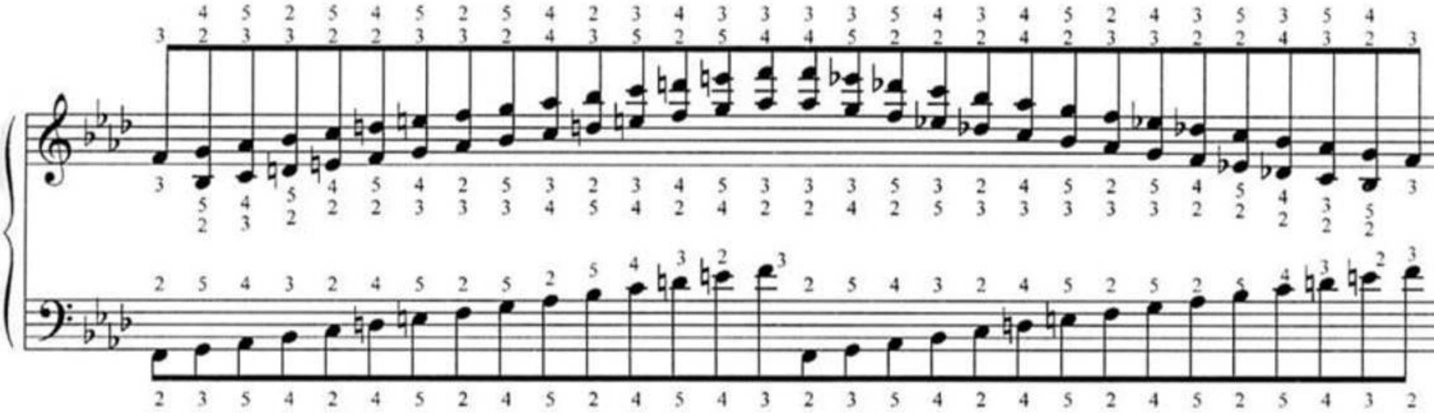
Sol menor | *G minor*



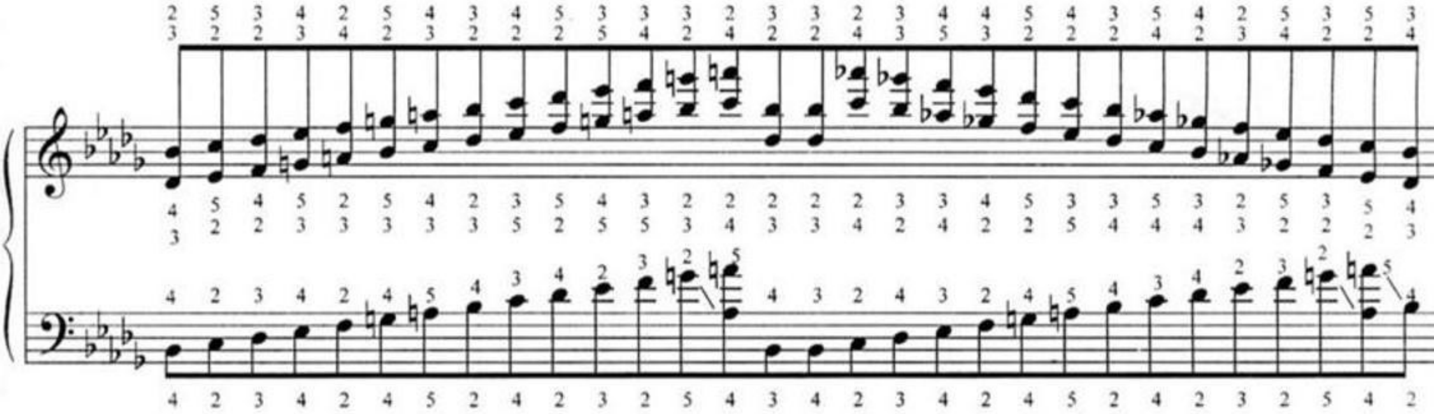
Do menor | *C minor*



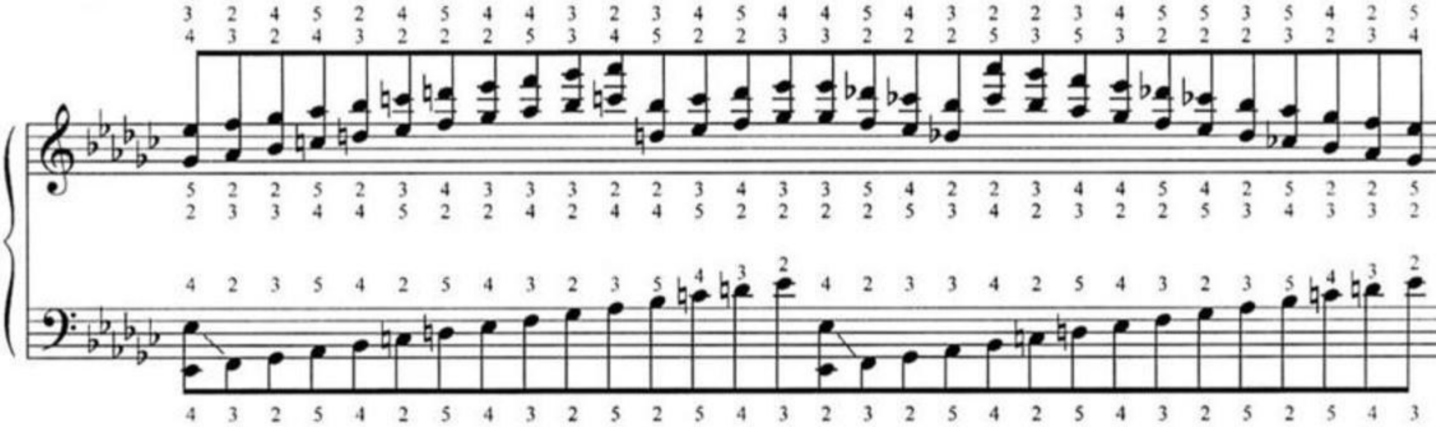
Fa menor | *F minor*



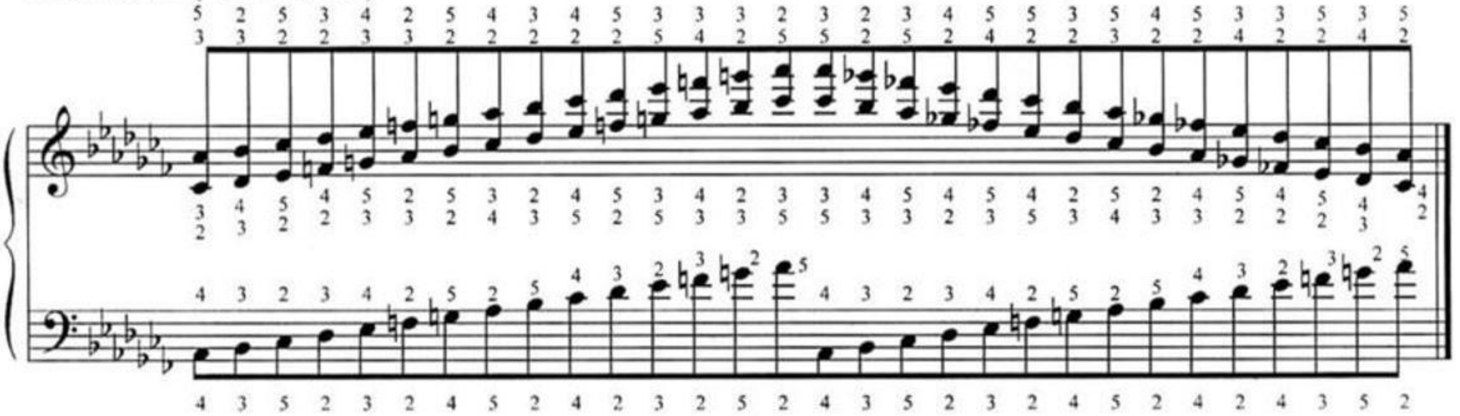
Sib menor (La# menor) | *Bb minor (A# minor)*



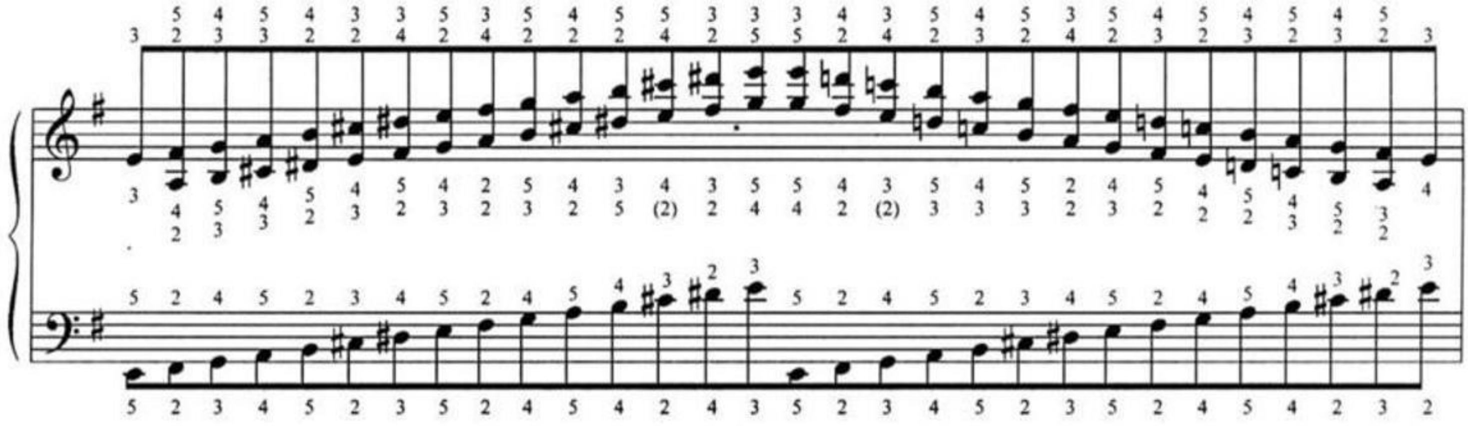
Mib menor (Re# menor) | *Eb minor (D# minor)*



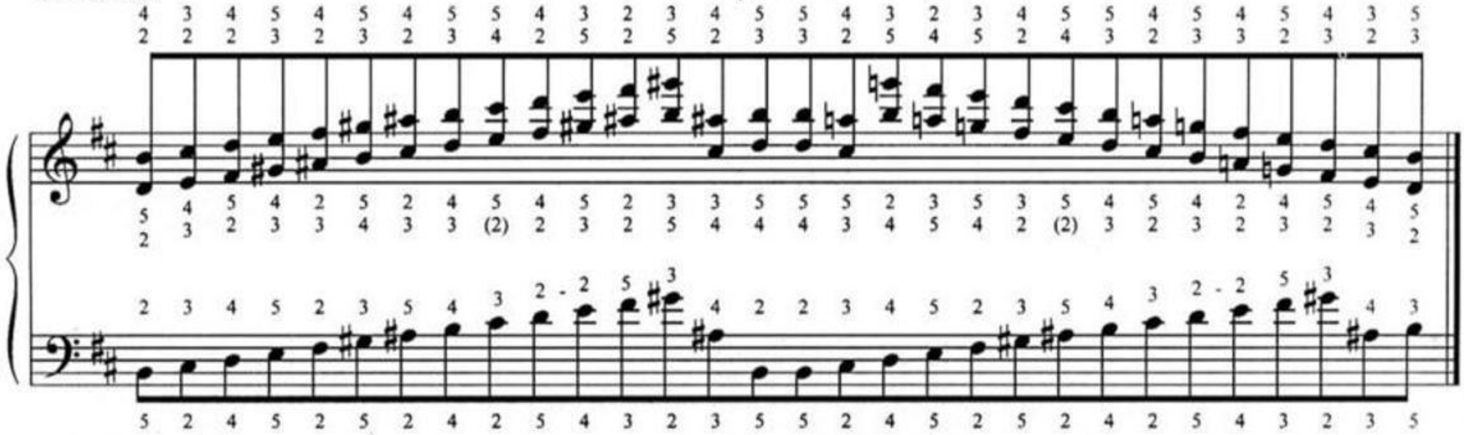
Lab menor (Sol# menor) | *Ab minor (G# minor)*



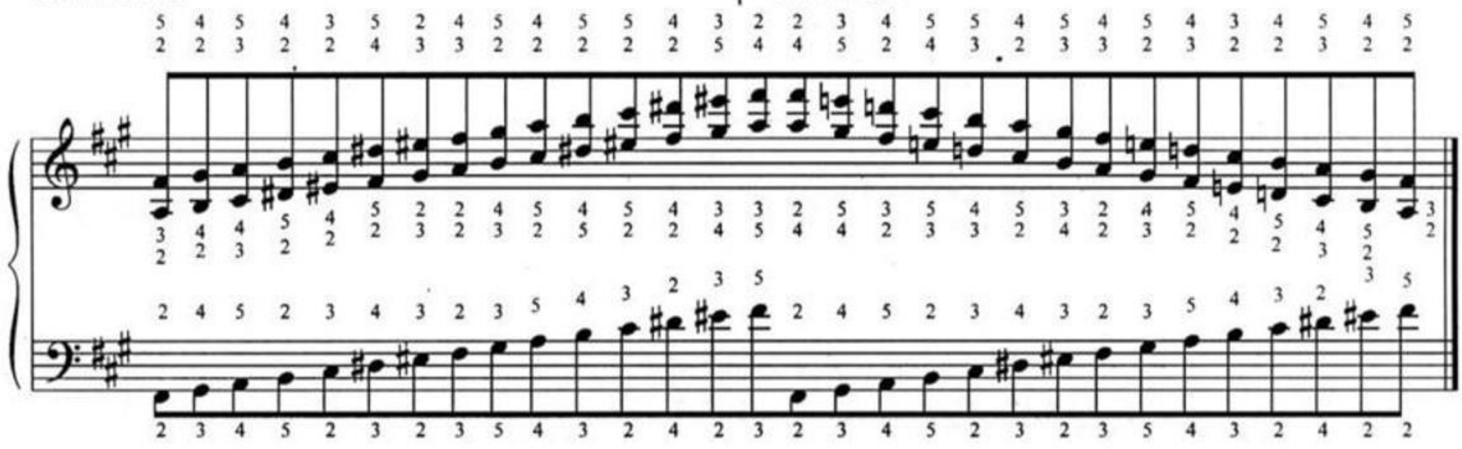
Mi menor | *E minor*



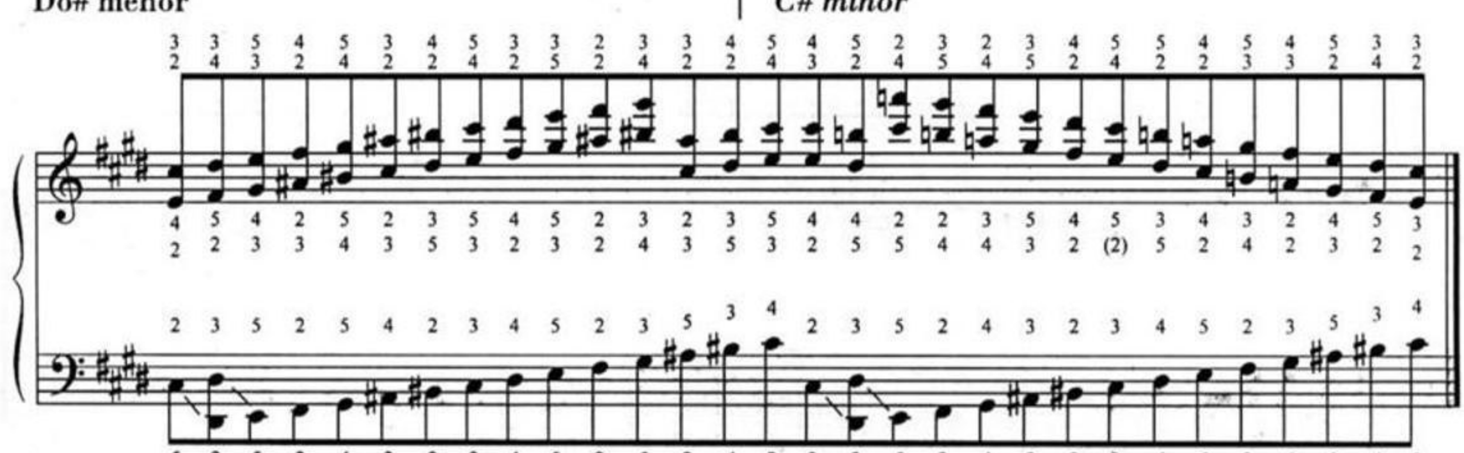
Si menor | *B minor*



Fa# menor | *F# minor*



Do# menor | *C# minor*

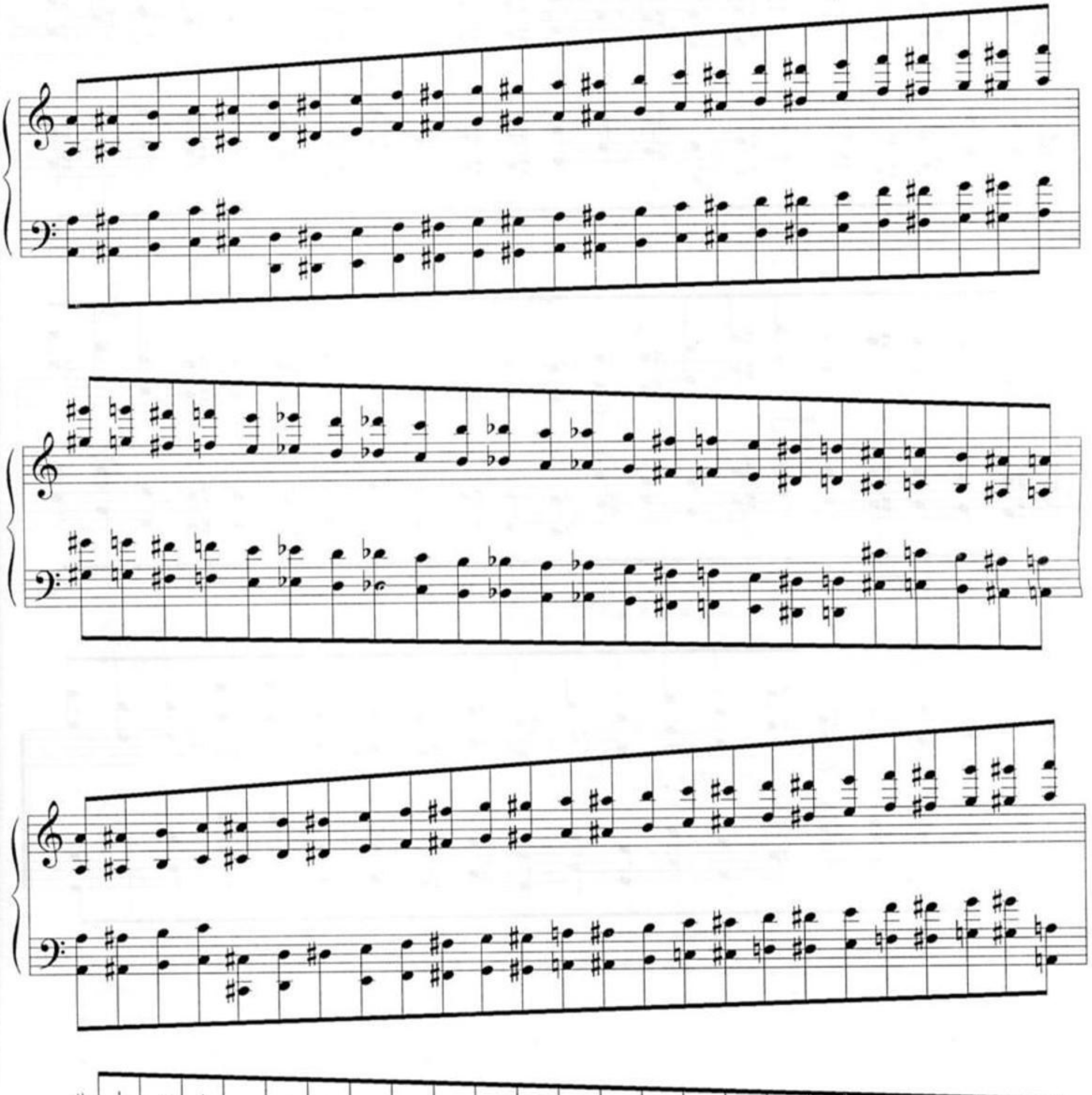


CAPITULO 14
Ejercicios en octavas paralelas

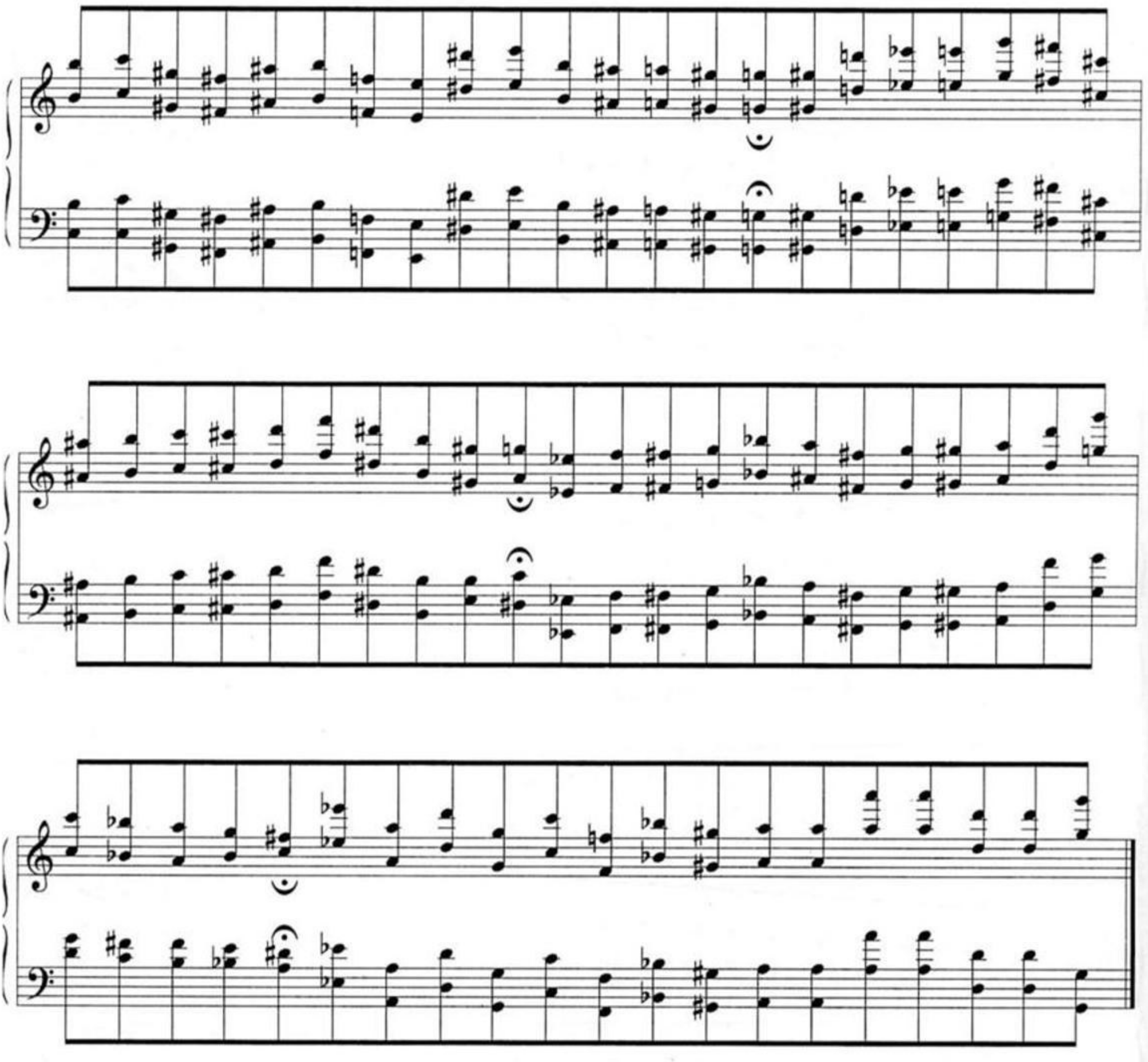
CHAPTER 14
Exercises in parallel octaves

Escala cromática abriendo en octavas

Chromatic scale, opening, in octaves



Estudio Melódico en octavas | *Melodic study in octaves*



CAPITULO 15

Preparación para el trino y la nota repetida

Nº 1: Se deberá ejecutar este ejercicio abriendo hasta la ultima nota ascendente con los dedos (2-3) luego con los dedos (3-4) y finalmente con los dedos (4-5), al llegar a la última nota ascendente, accionar la válvula cerrando el fuelle y continuar la escala descendiendo.

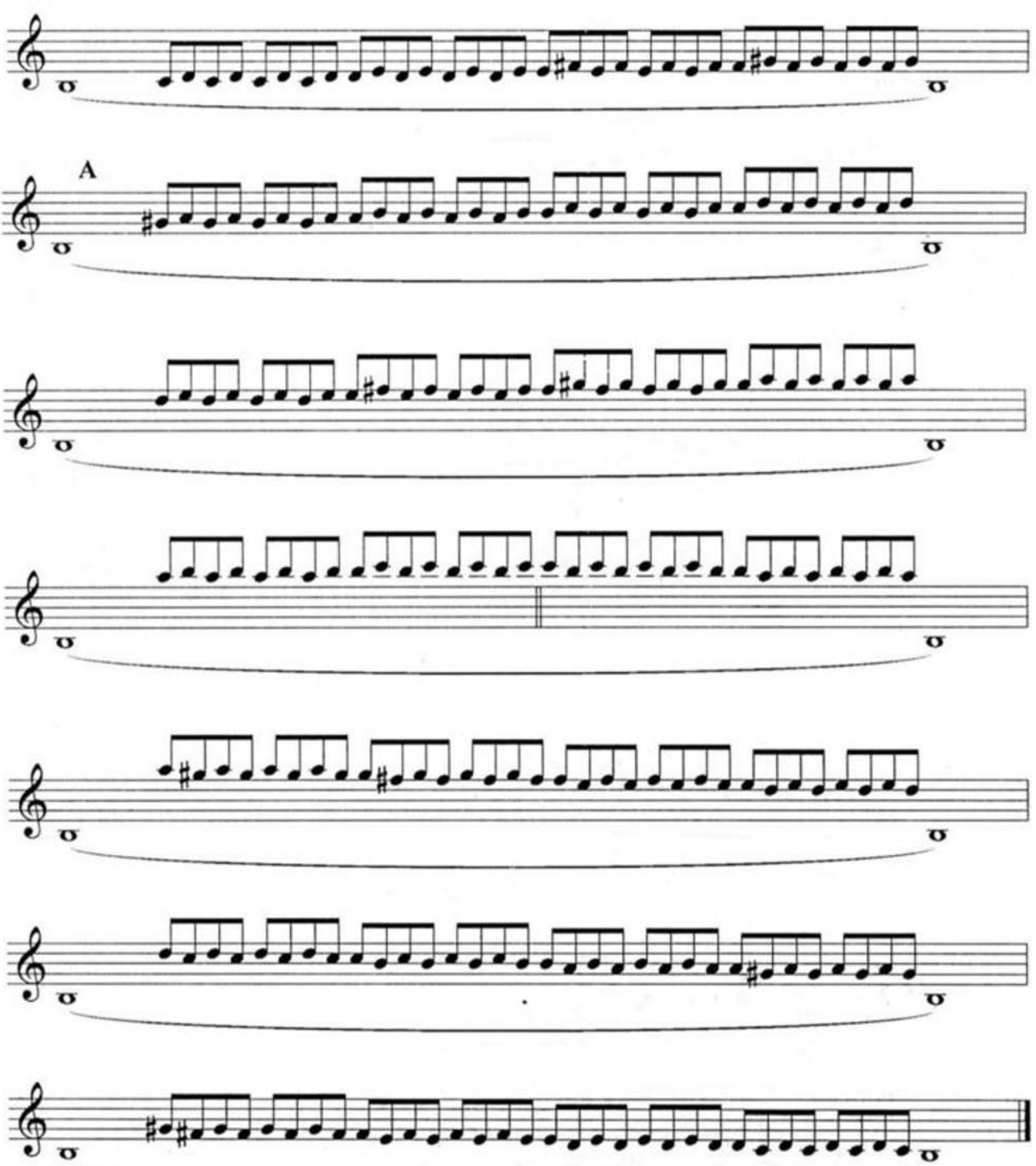
Nº 2: Una vez dominado el estudio, realizarlo teniendo la nota Si como pedal con el 2º dedo y los dedos (3-4) para ejecutar la escala. Luego la nota SI fija con el 3º dedo y ejecutar con los dedos (4-5) hasta donde sea posible.

CHAPTER 15

Preparation of the trill and the repeated note

Nº 1: This exercise must be played opening until the last ascending note with fingers 2 and 3, then with fingers 3 and 4, and finally with fingers 4 and 5. As you hit the last ascending note, press the valve while closing the bellows and play the scale descending.

Nº 2: Once mastered, this study must be played maintaining the B as pedal note with finger 2, playing the scale with fingers 3 and 4. Then, keeping that B note with the third finger, play with fingers 4 and 5 as much as possible.



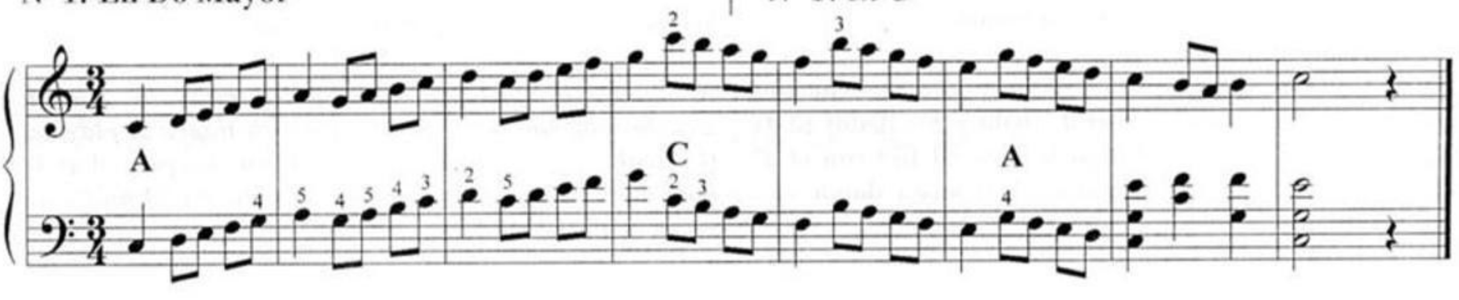
LA PREPARACION
Segunda parte

GETTING READY
Second part

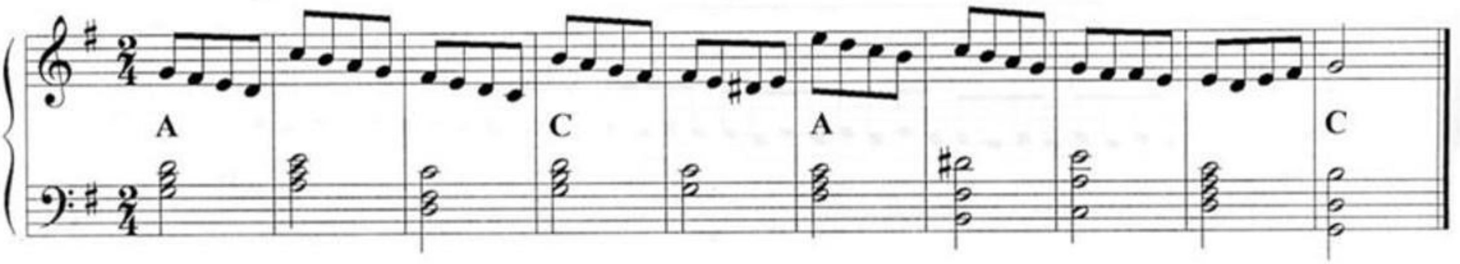
CAPITULO 1
Estudios preparatorios

CHAPTER 1
Preparatory studies

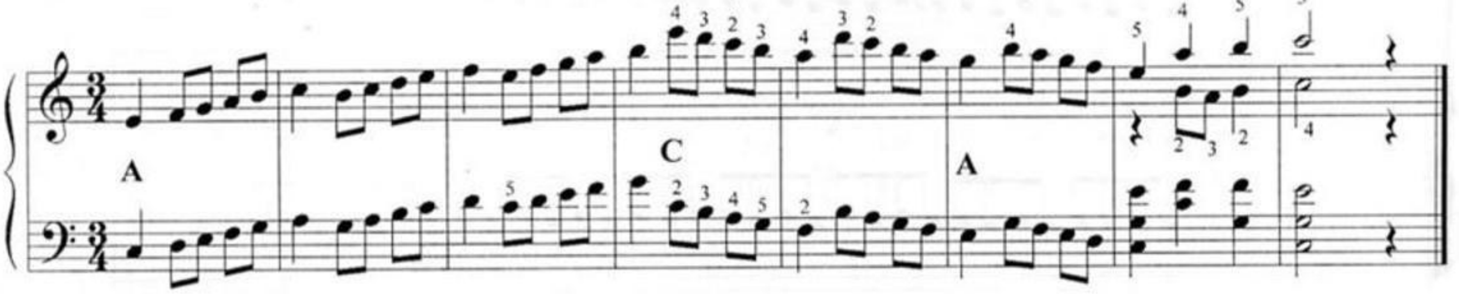
Nº 1: En Do Mayor | ***Nº 1: In C***



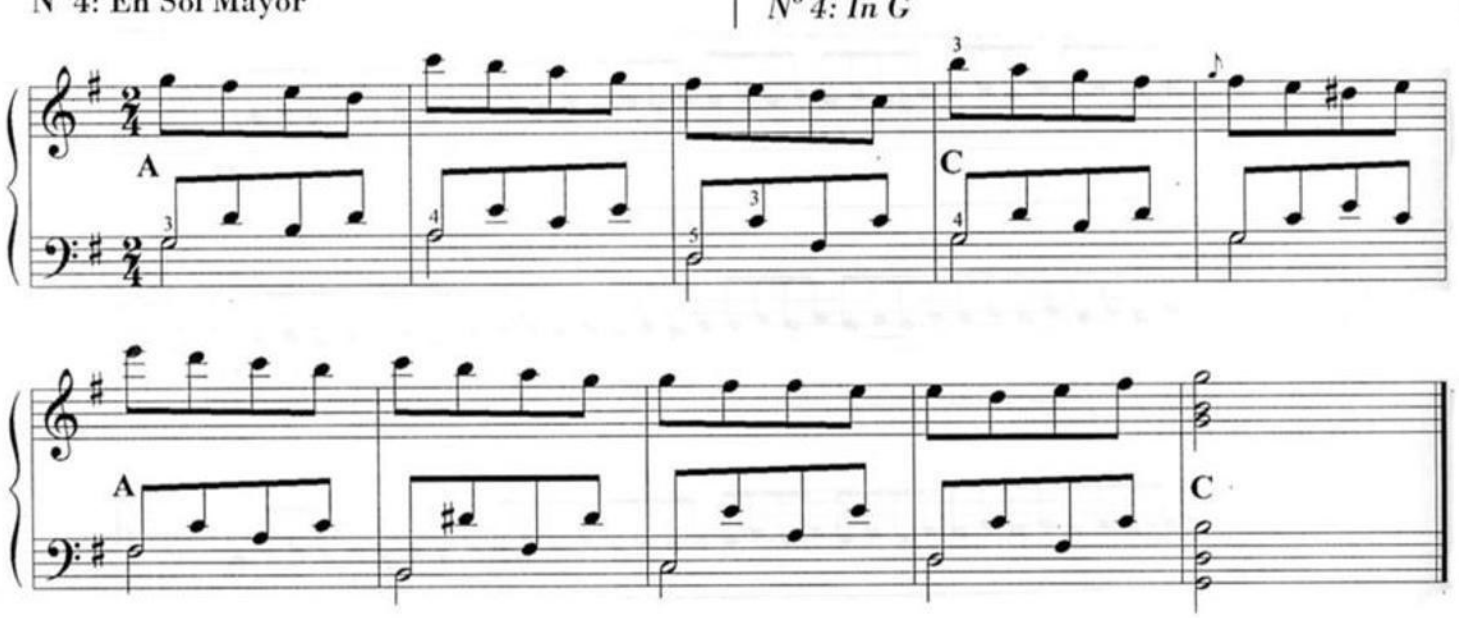
Nº 2: En Sol Mayor | ***Nº 2: In G***



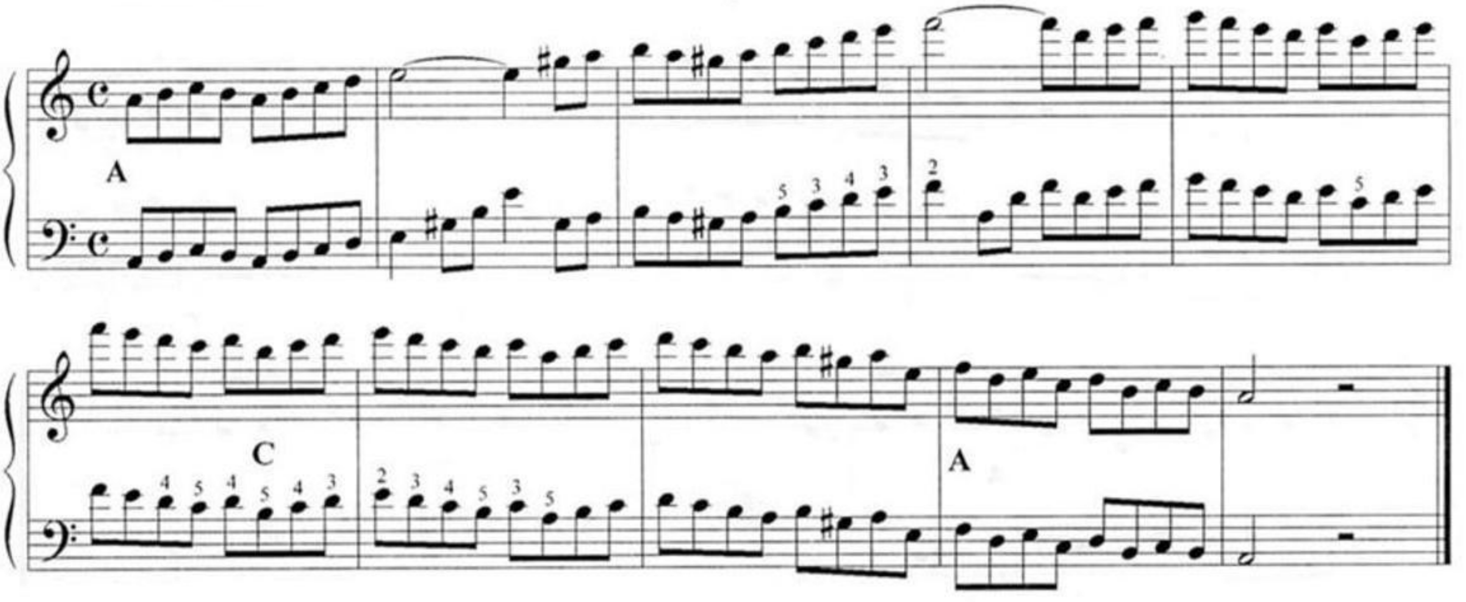
Nº 3: En Do Mayor | ***Nº 3: In C***



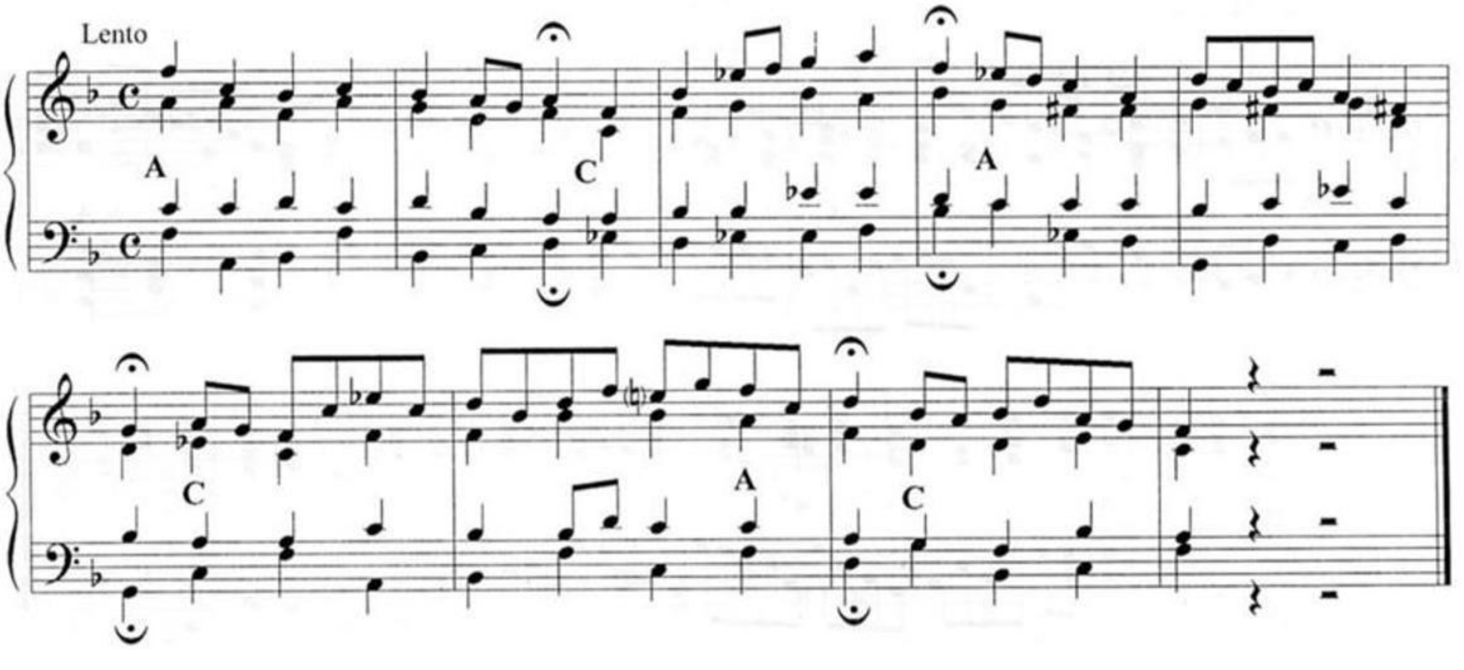
Nº 4: En Sol Mayor | ***Nº 4: In G***



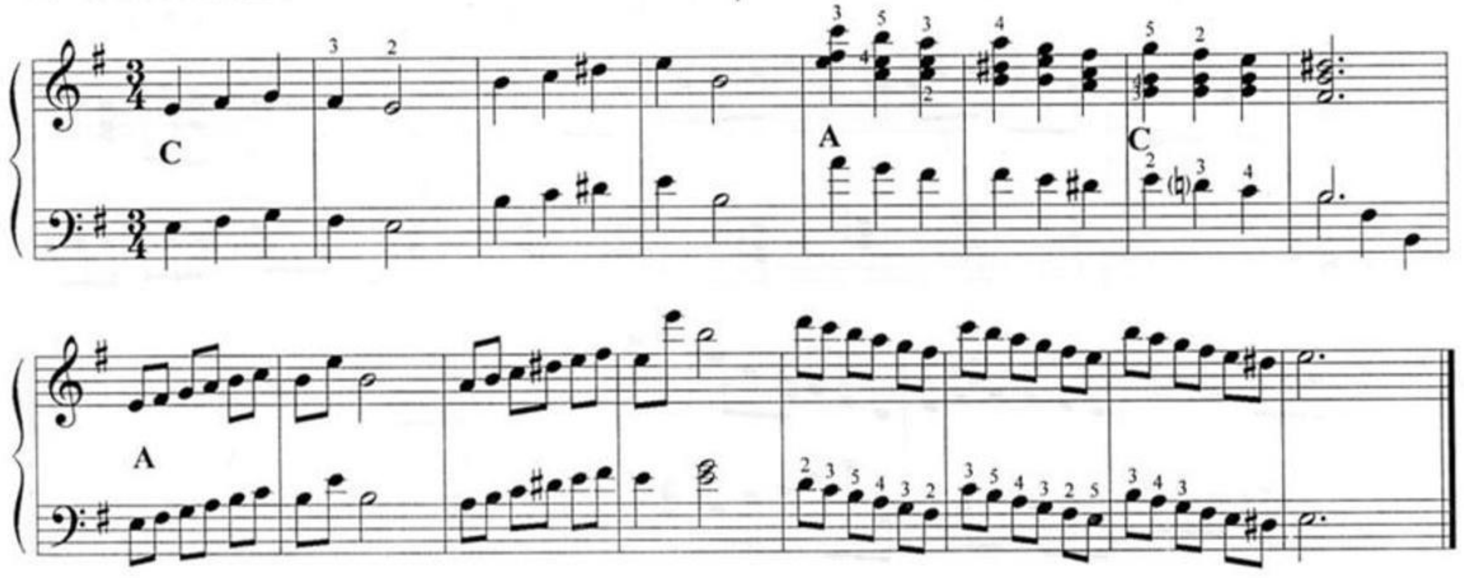
Nº 5: En La menor | *Nº 5: In A minor*



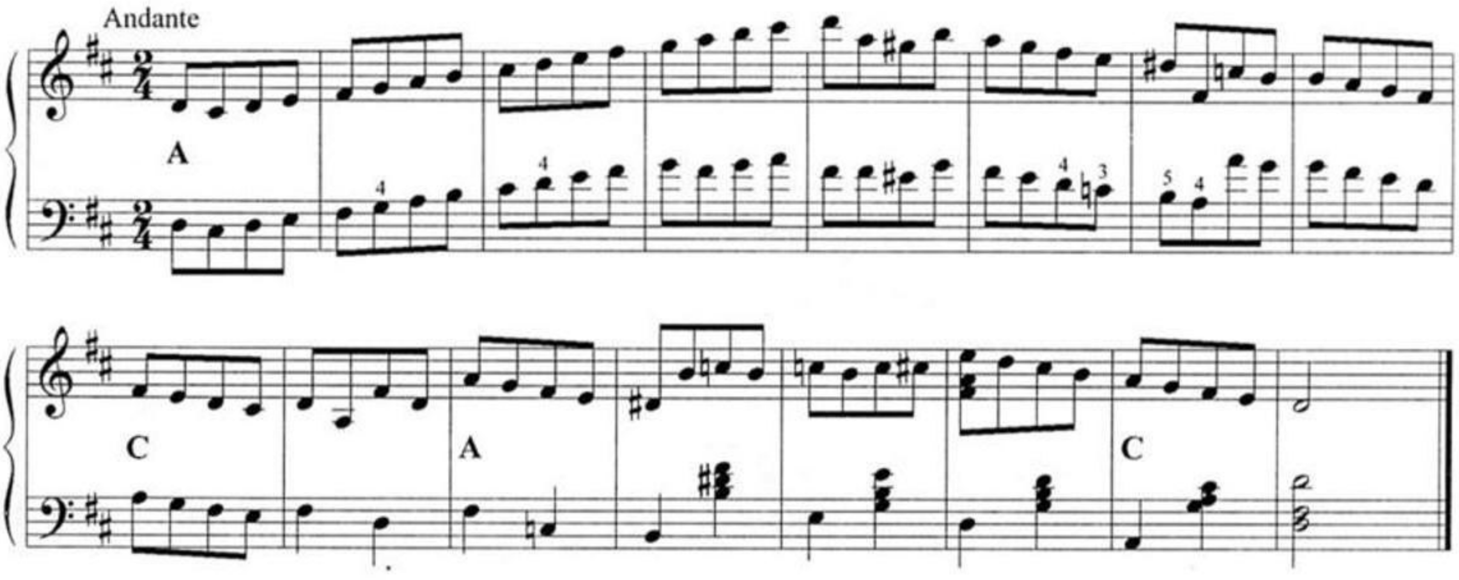
Nº 6: En Fa Mayor | *Nº 6: In F*



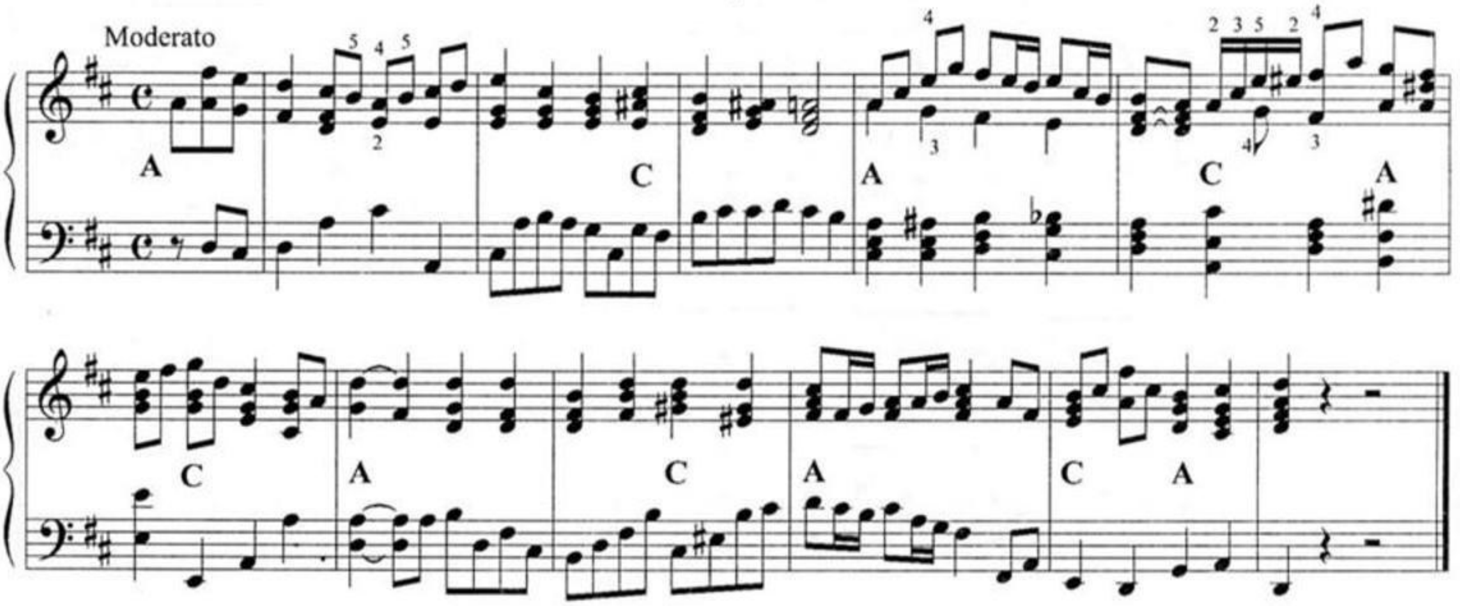
Nº 7: En Mi menor | *Nº 7: In E minor*



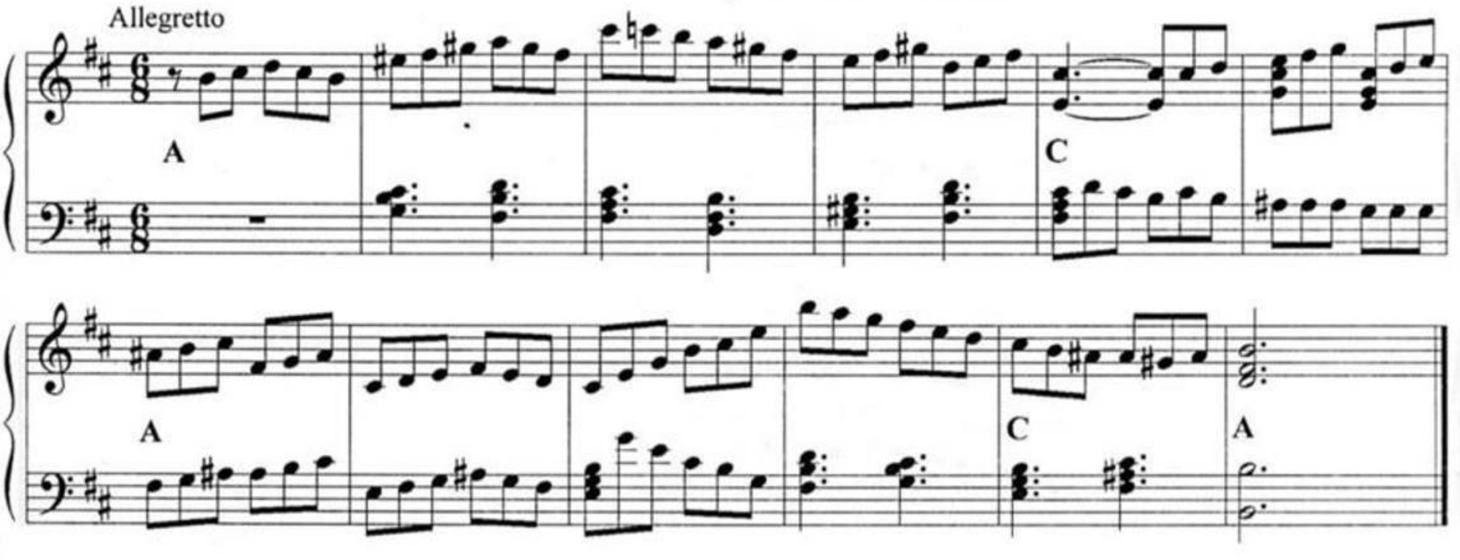
Nº 8: En Re Mayor | *Nº 8: In D*



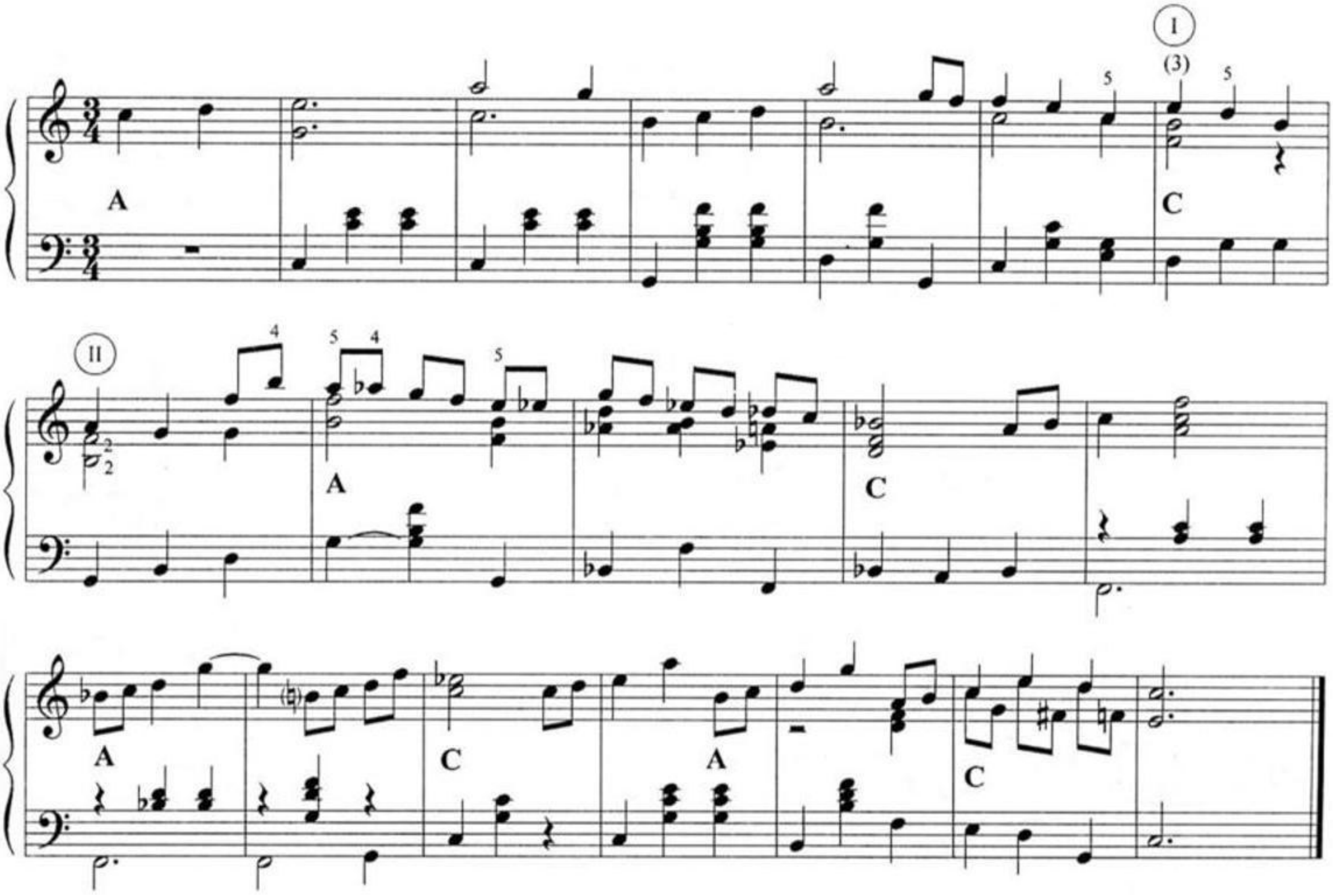
Nº 9: En Re Mayor | *Nº 9: In D*



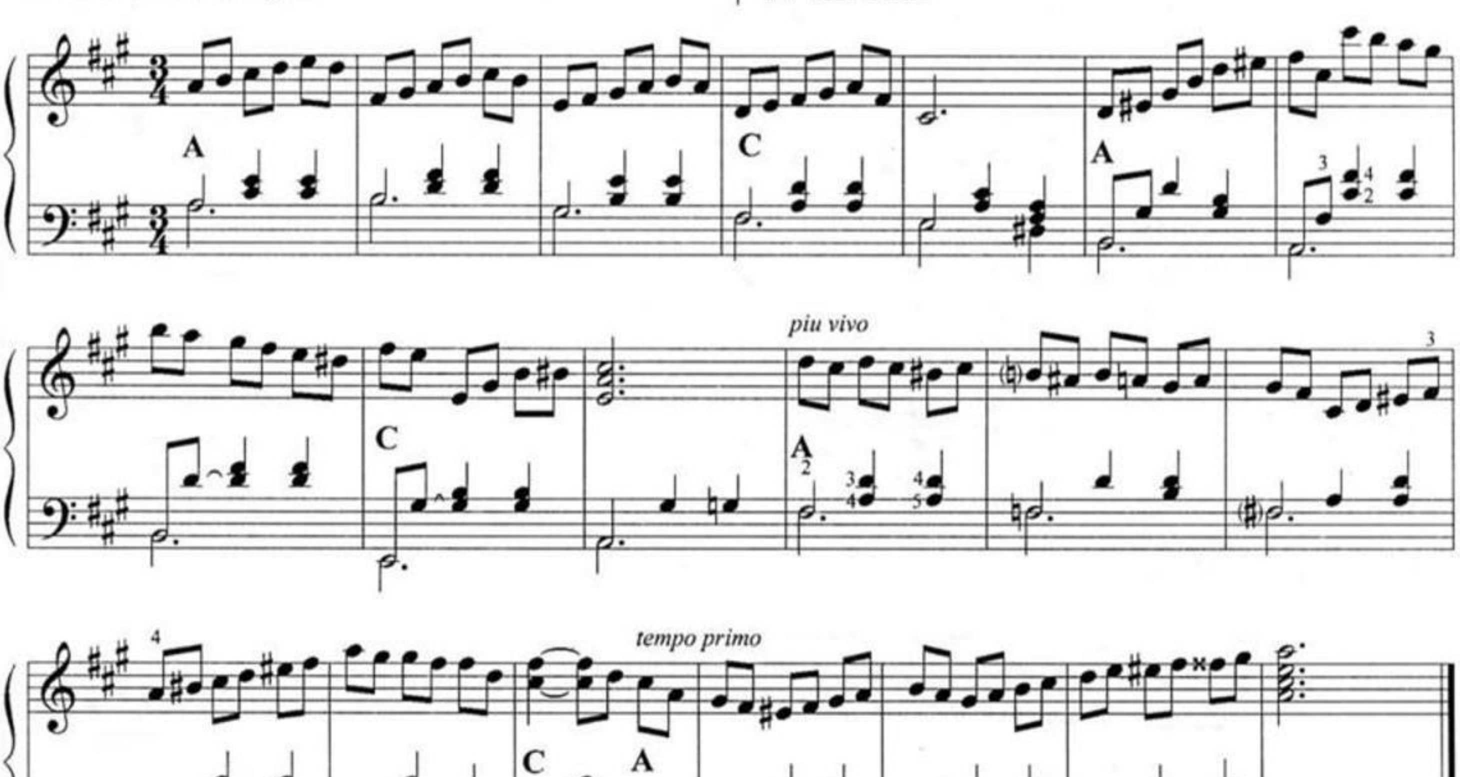
Nº 10: En Si menor | *Nº 10: In B minor*



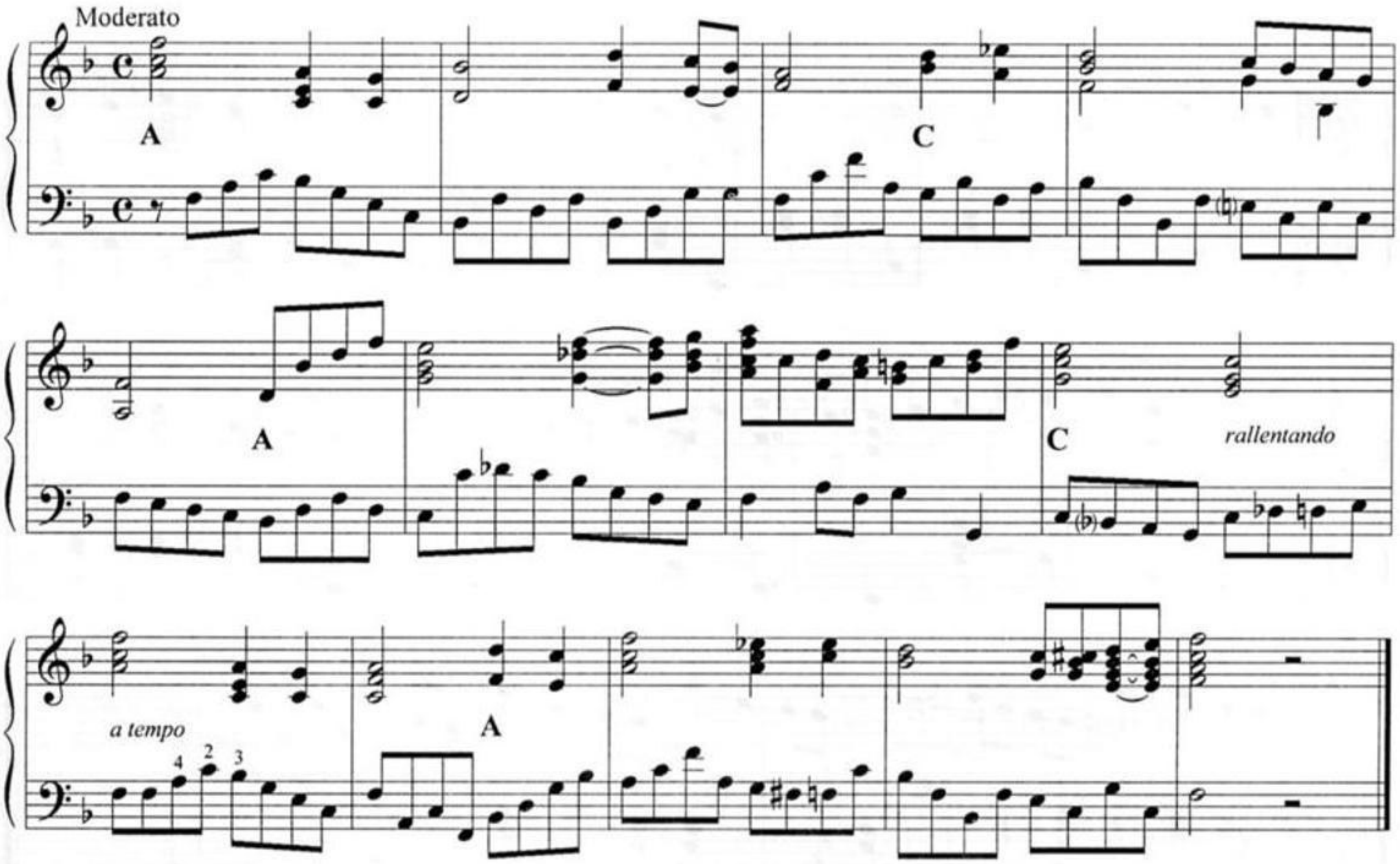
Nº 11: En Do Mayor | ***Nº 11: In C***



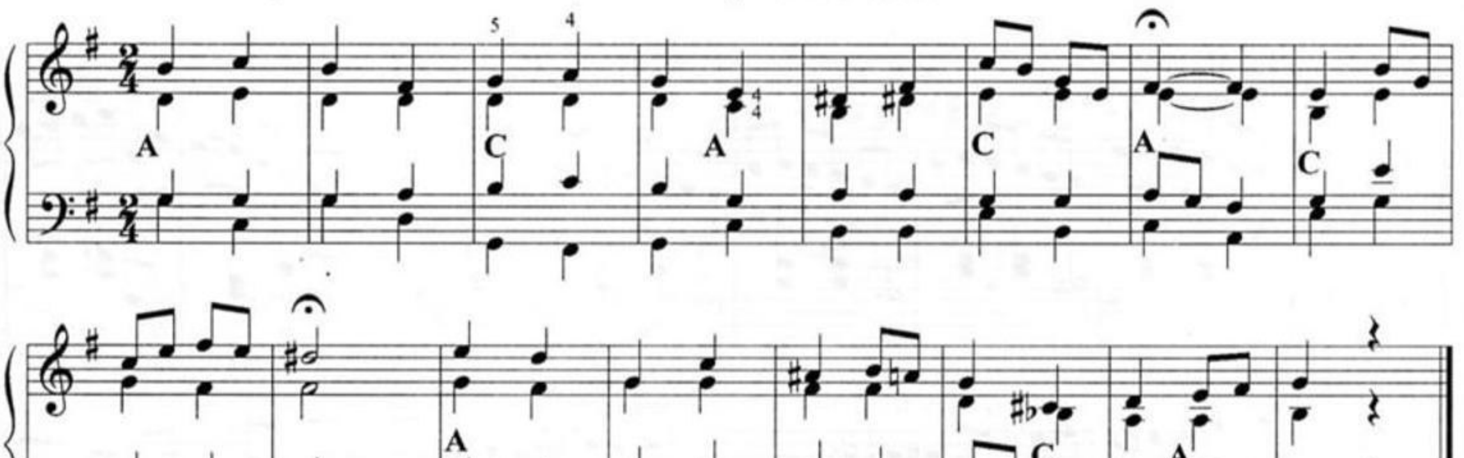
Nº 12: En La Mayor | ***Nº 12: In A***



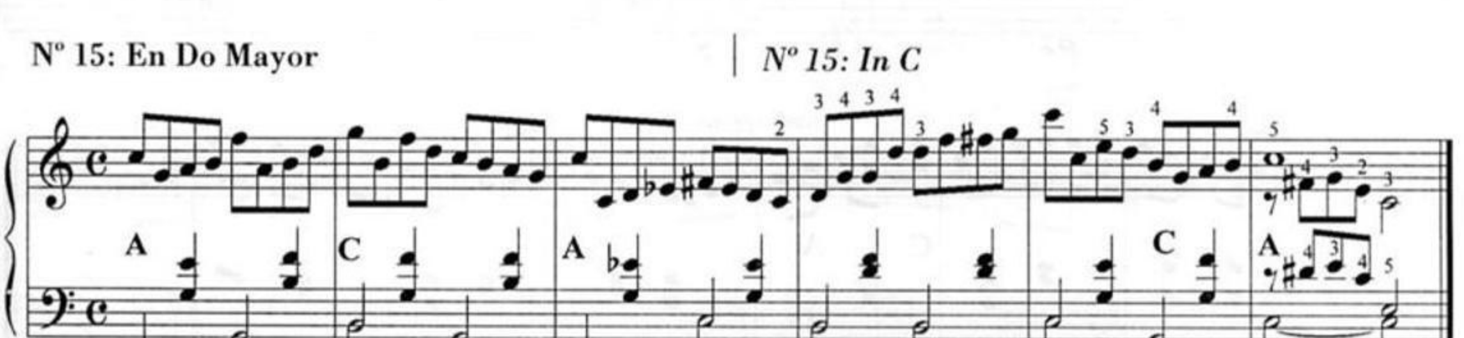
Nº 13: En Fa Mayor | ***Nº 13: In F***



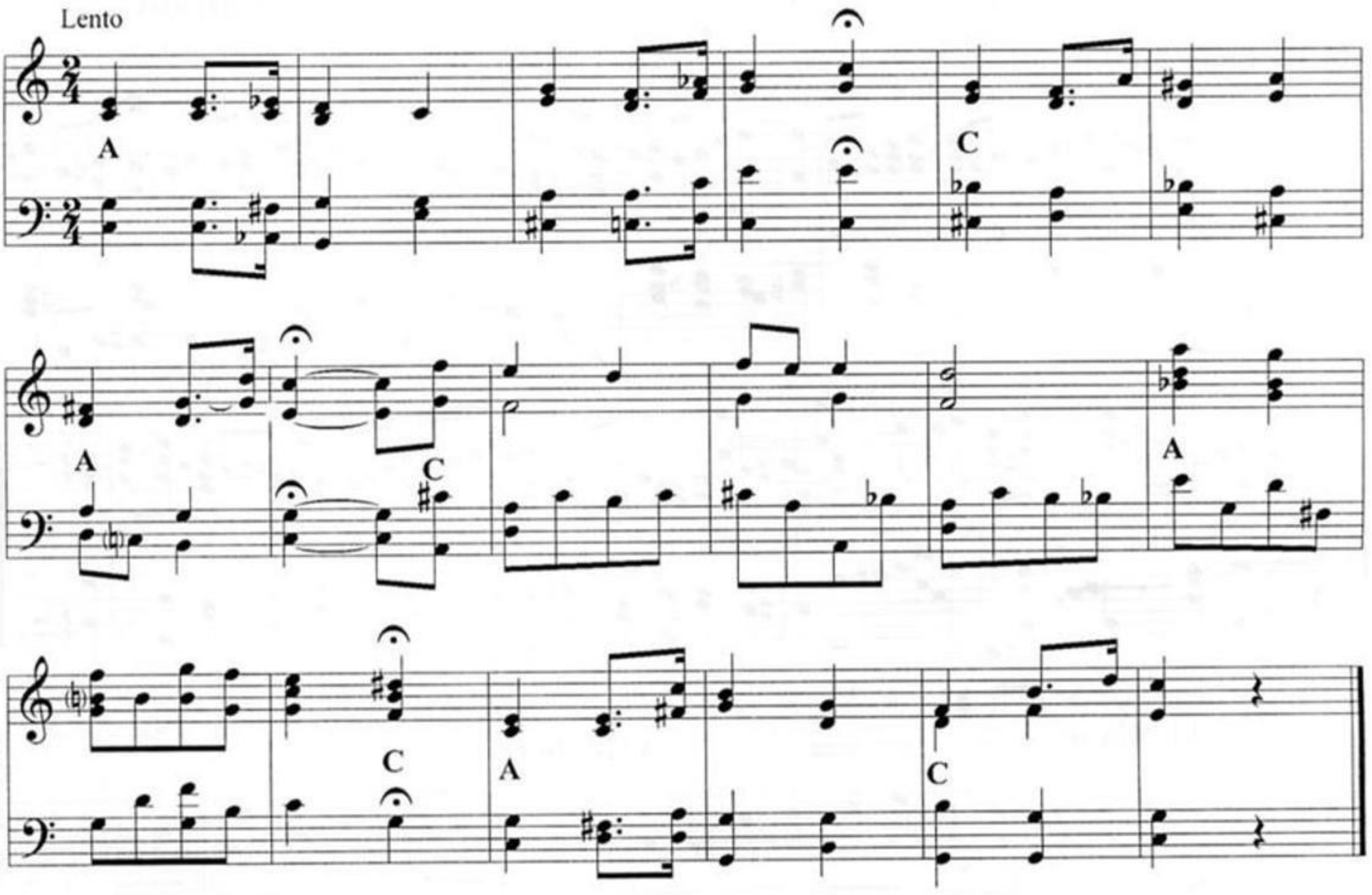
Nº 14: En Sol Mayor | ***Nº 14: In G***



Nº 15: En Do Mayor | ***Nº 15: In C***



Nº 16: En Do Mayor | *Nº 16: In C*

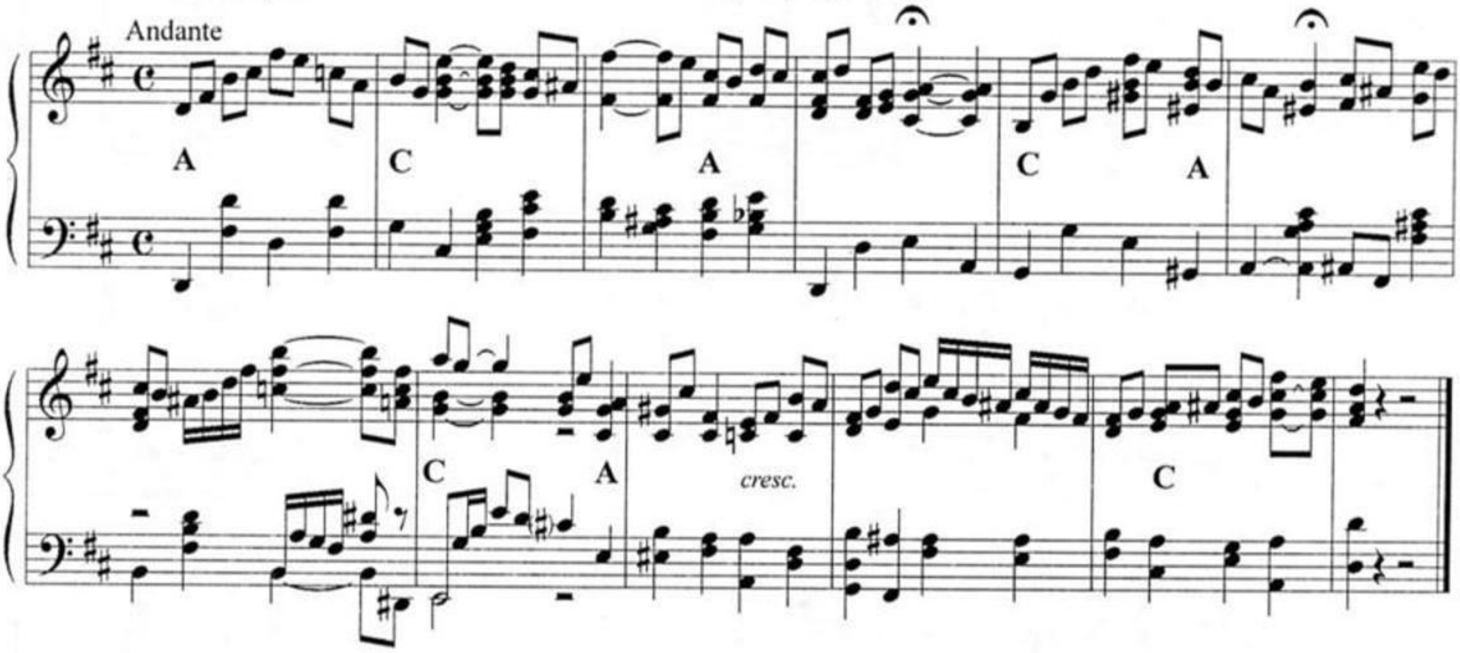


CAPITULO 2
Estudios de mediana dificultad

CHAPTER 2
Studies of middle difficulty

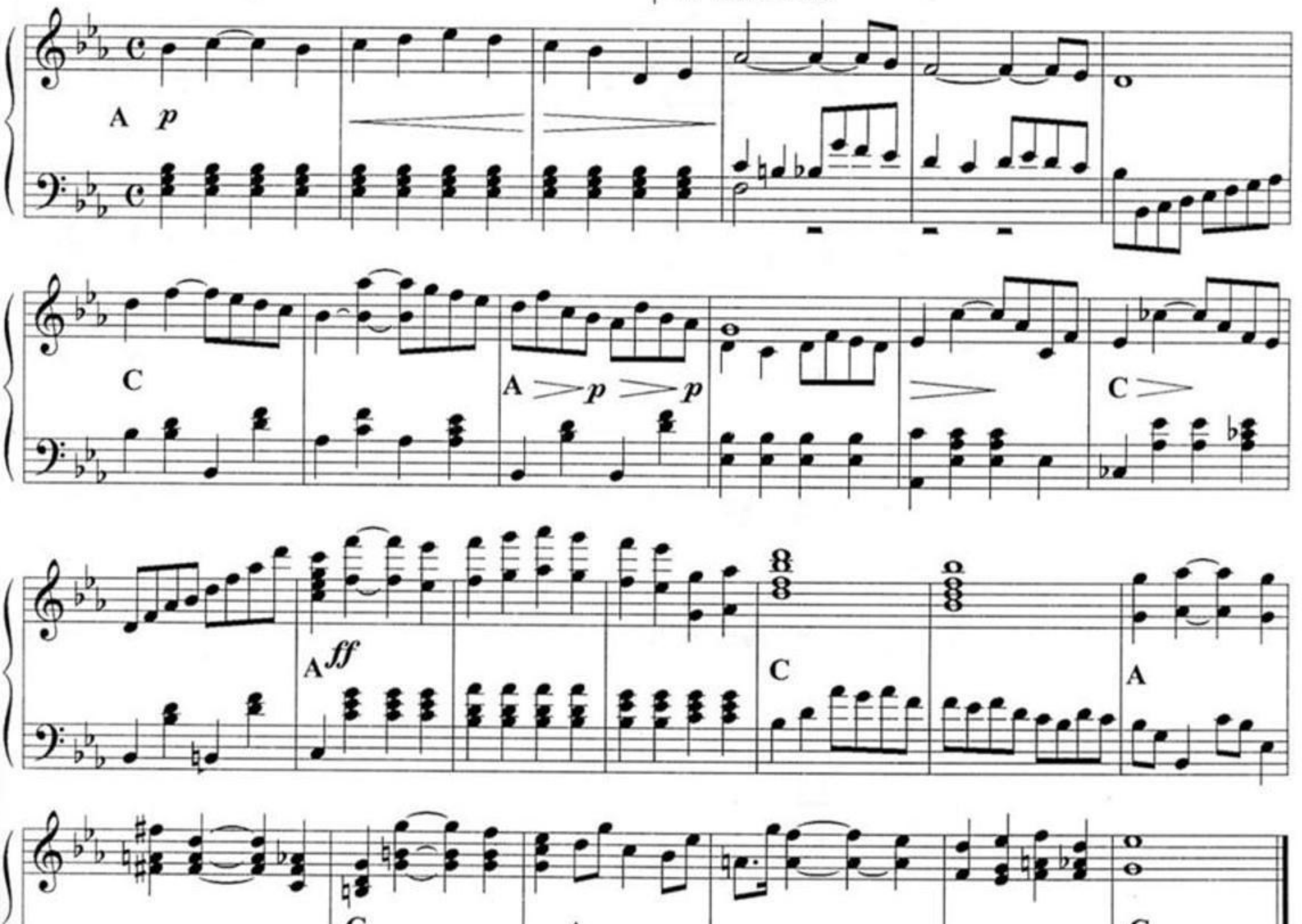
Nº 17: En Re Mayor

Nº 17: In D

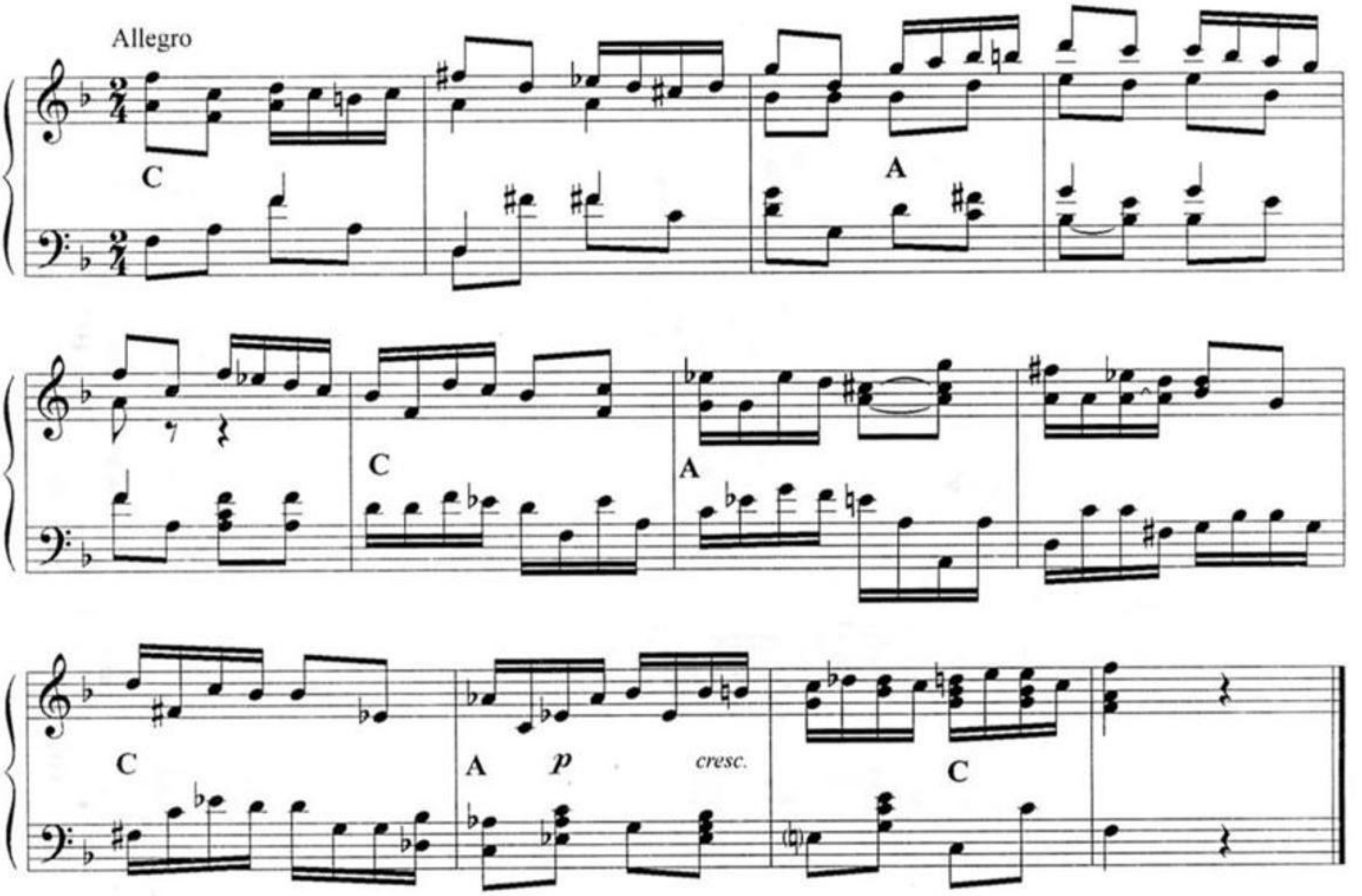


Nº 18: En Mib Mayor

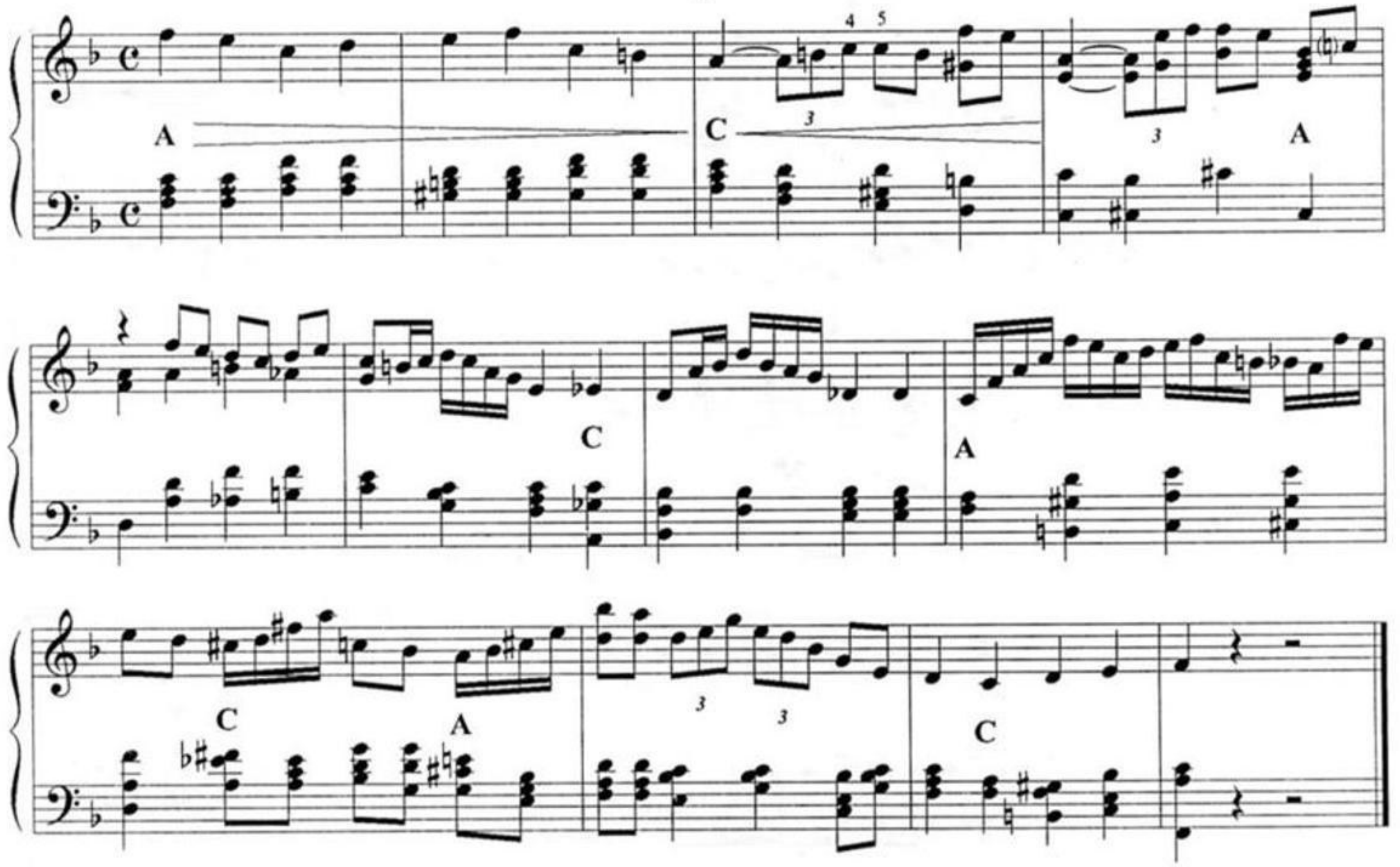
Nº 18: In Eb



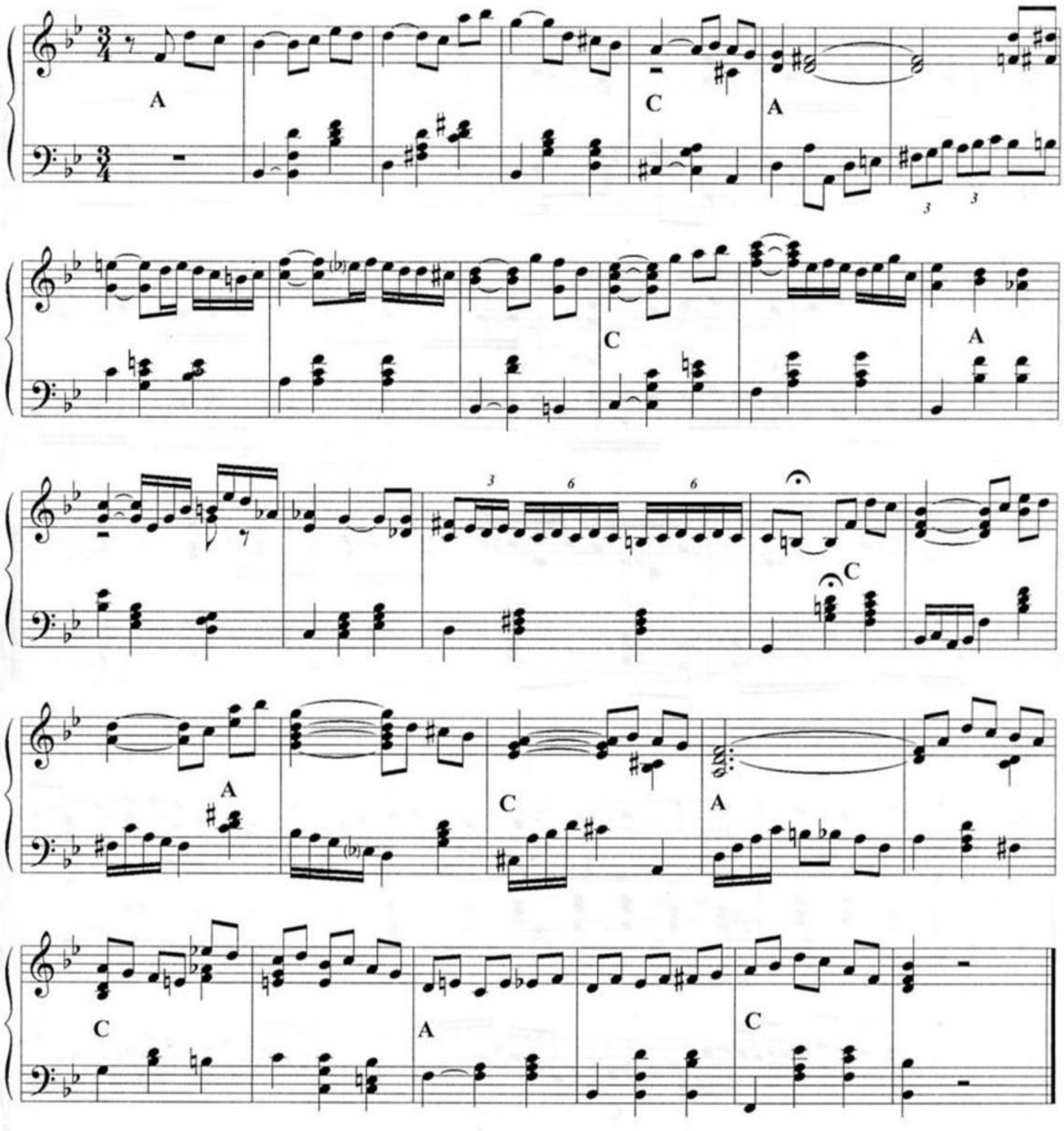
Nº 19: En Fa Mayor | *Nº 19: In F*



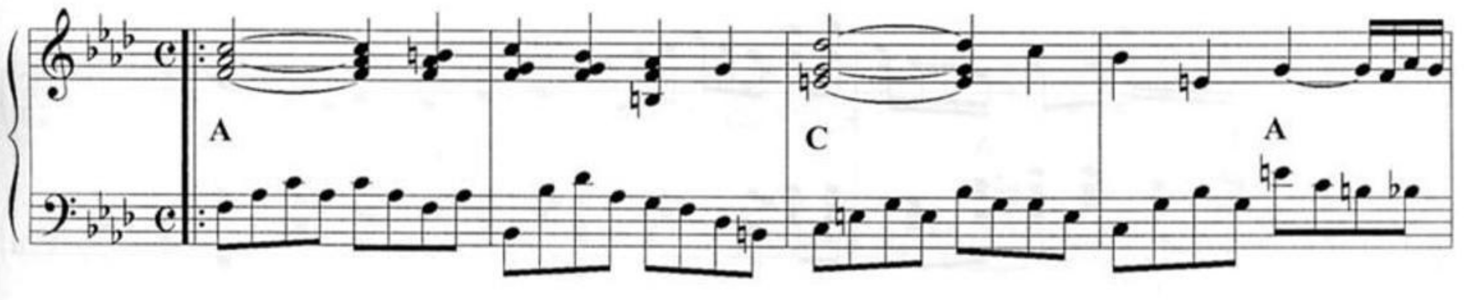
Nº 20: En Fa Mayor | *Nº 20: In F*

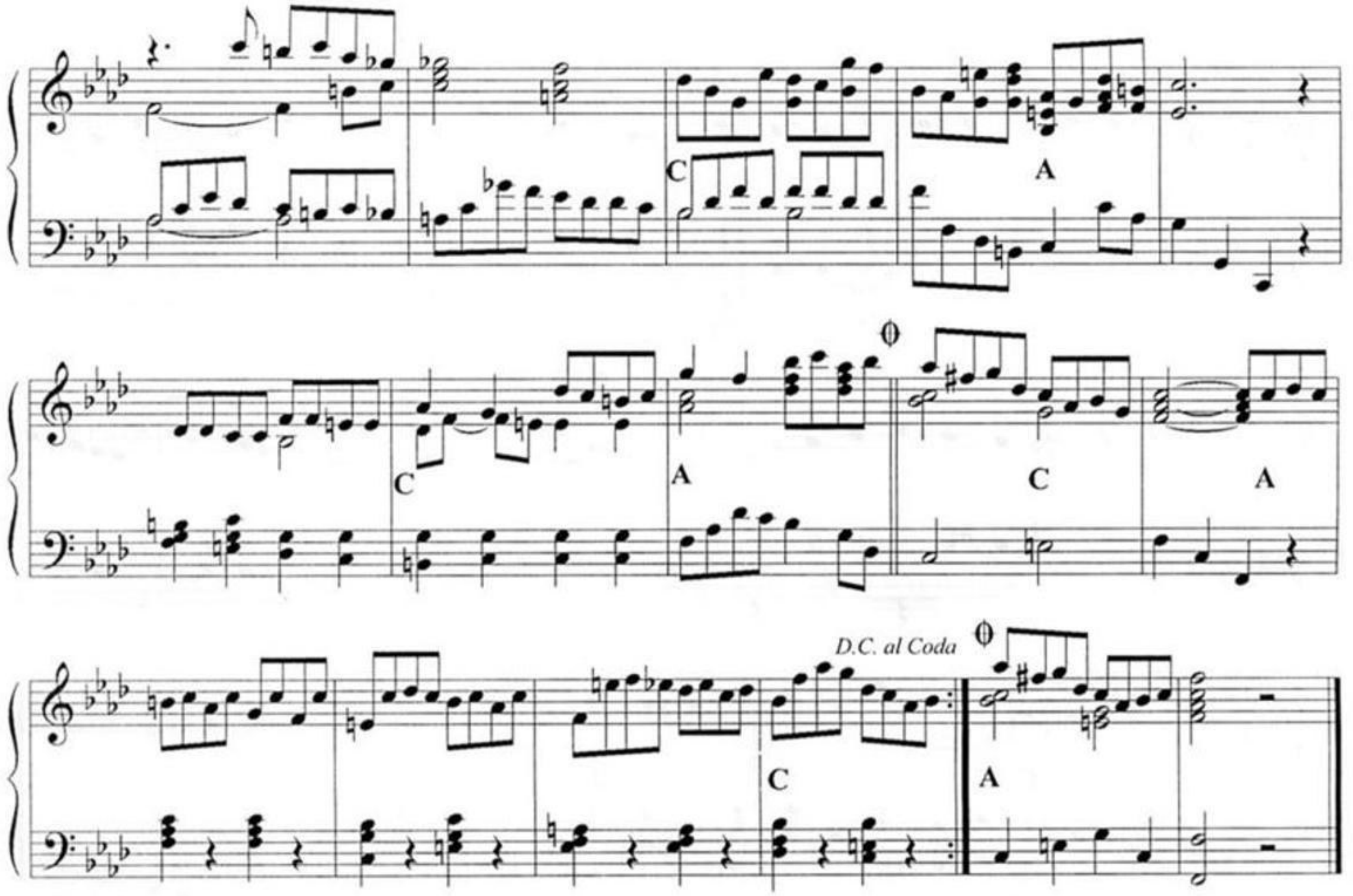


Nº 21: En Sib Mayor | *Nº 21: In Bb*

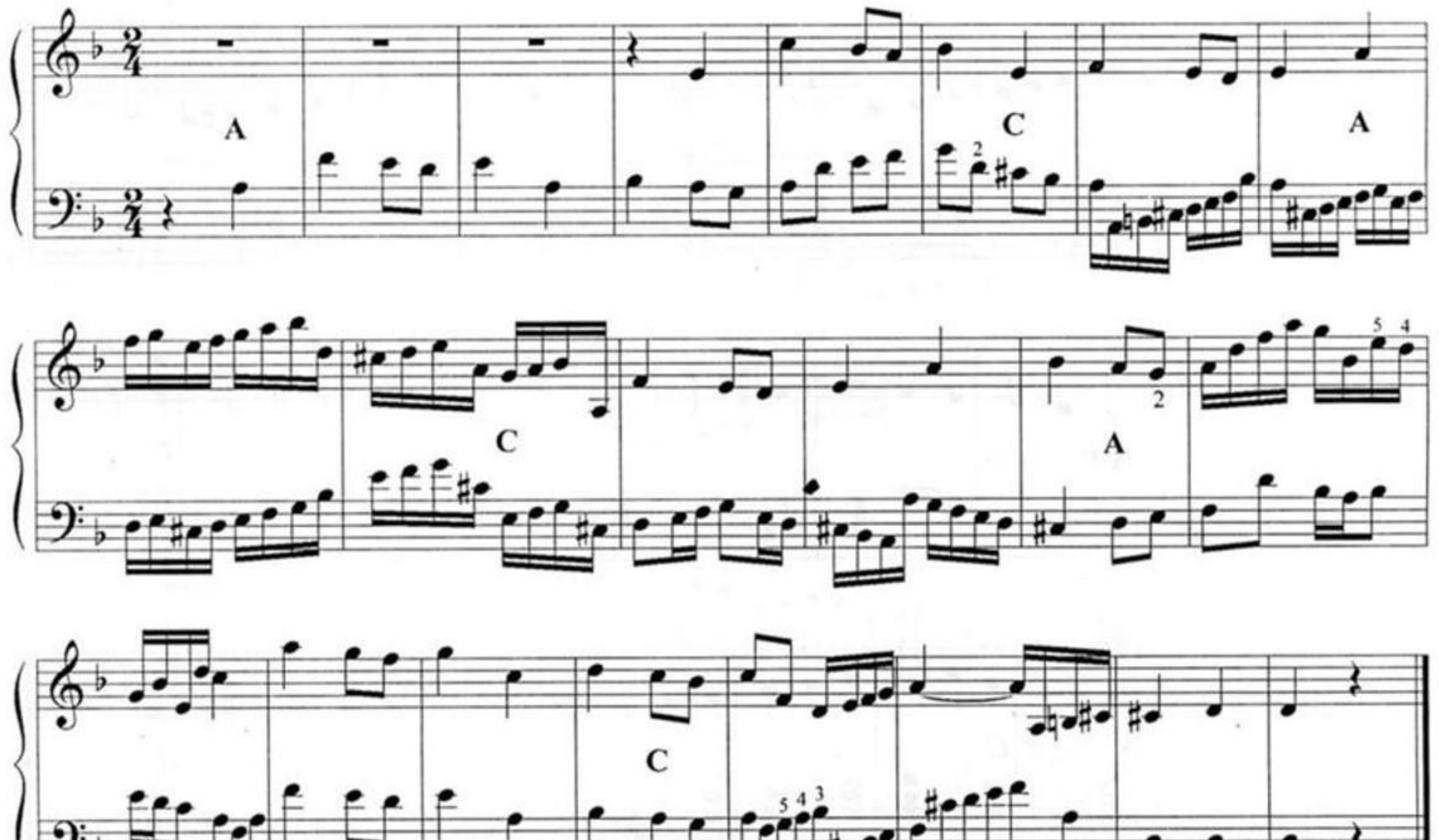


Nº 22: En Fa menor | *Nº 22: In F minor*

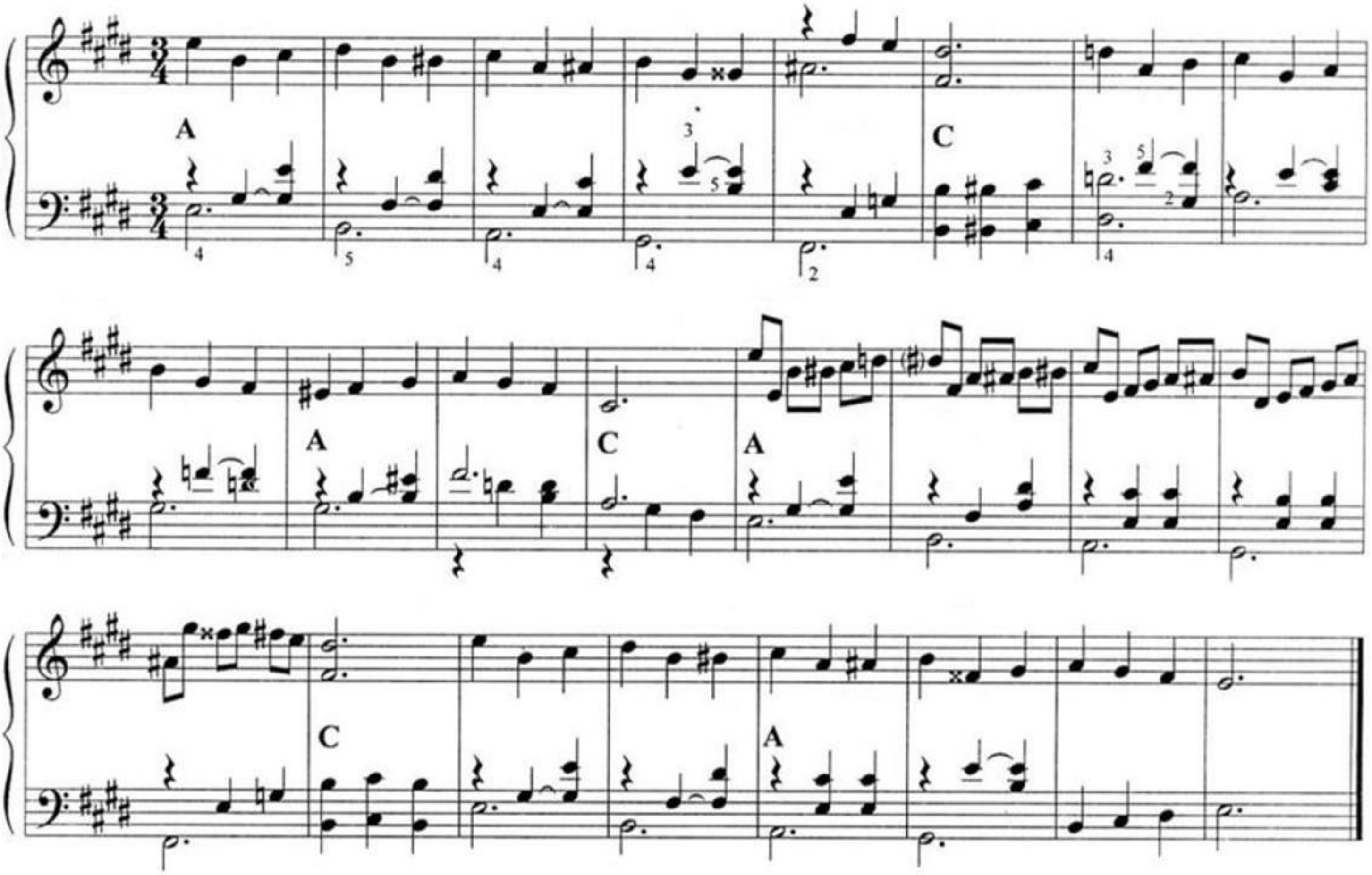




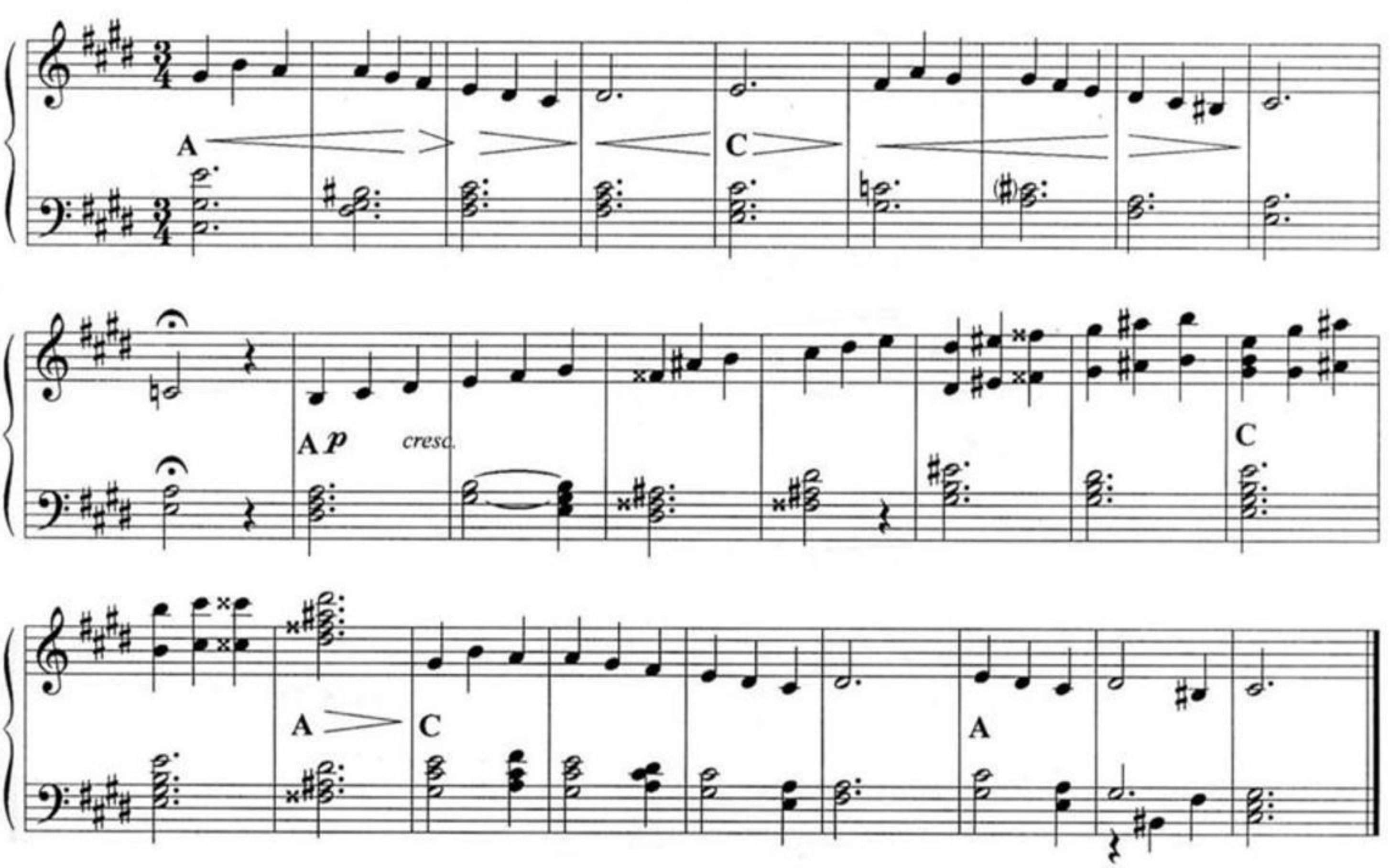
Nº 23: Fughetta en Re menor | *Nº 23: Short Fugue in D minor*



Nº 24: En Mi Mayor | Nº 24: *In E*

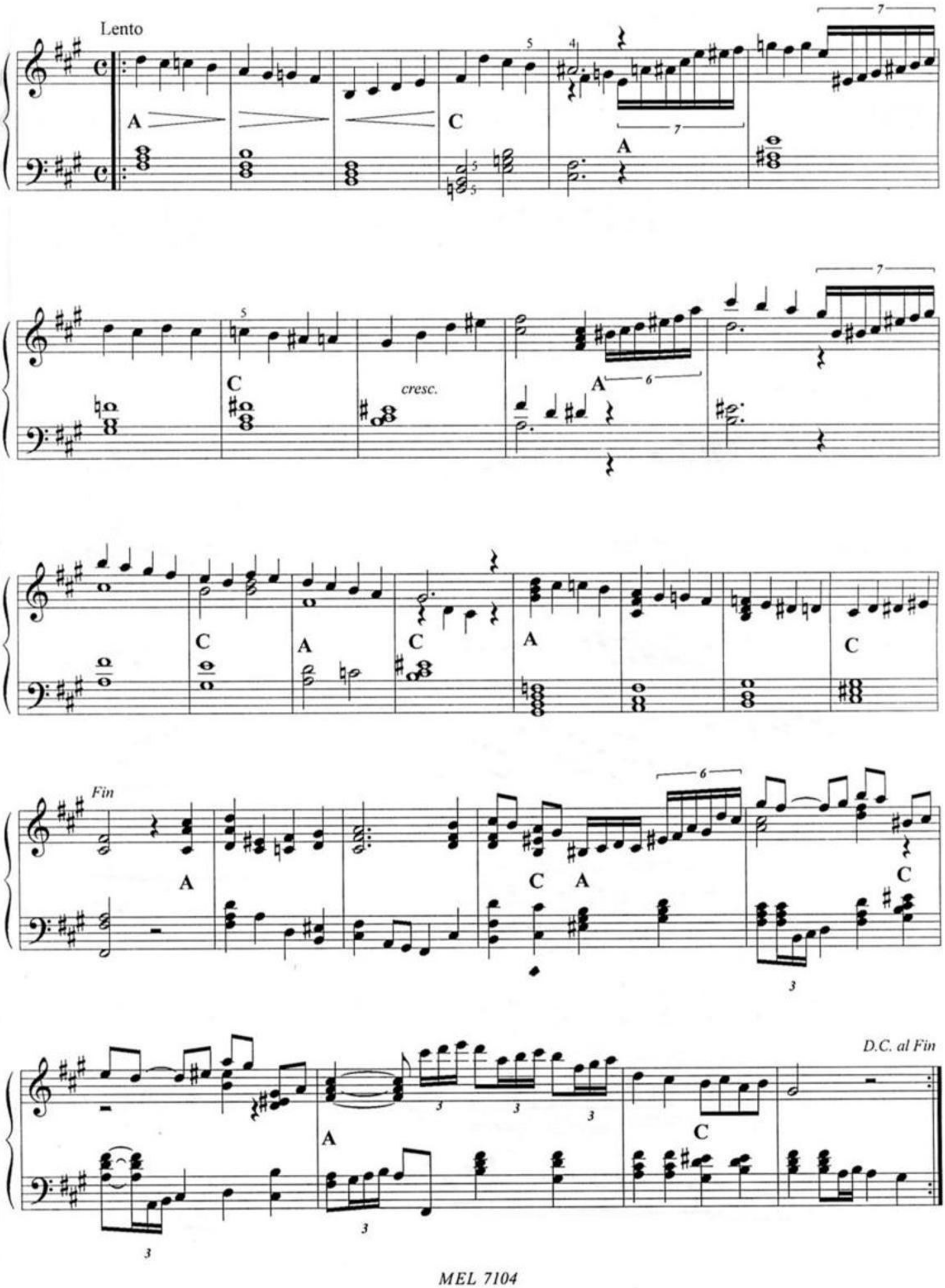


Nº 25: En Do# menor | Nº 25: *In C# minor*

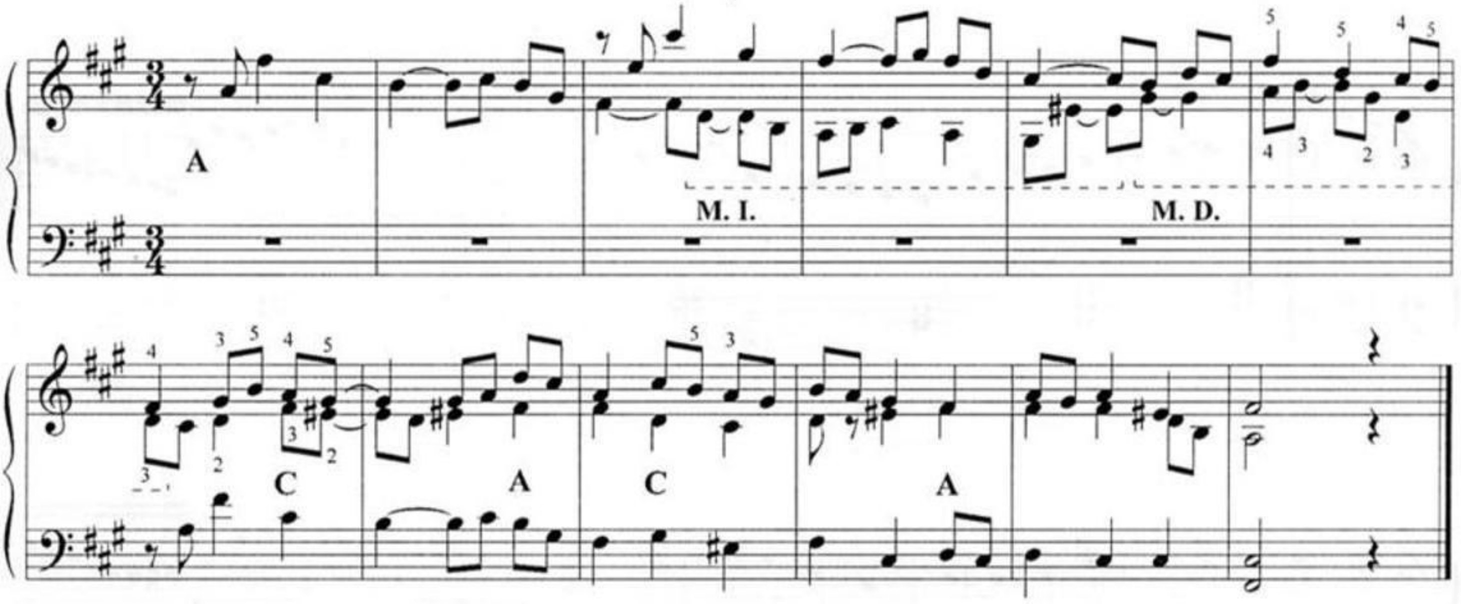


Nº 26: En Fa# menor

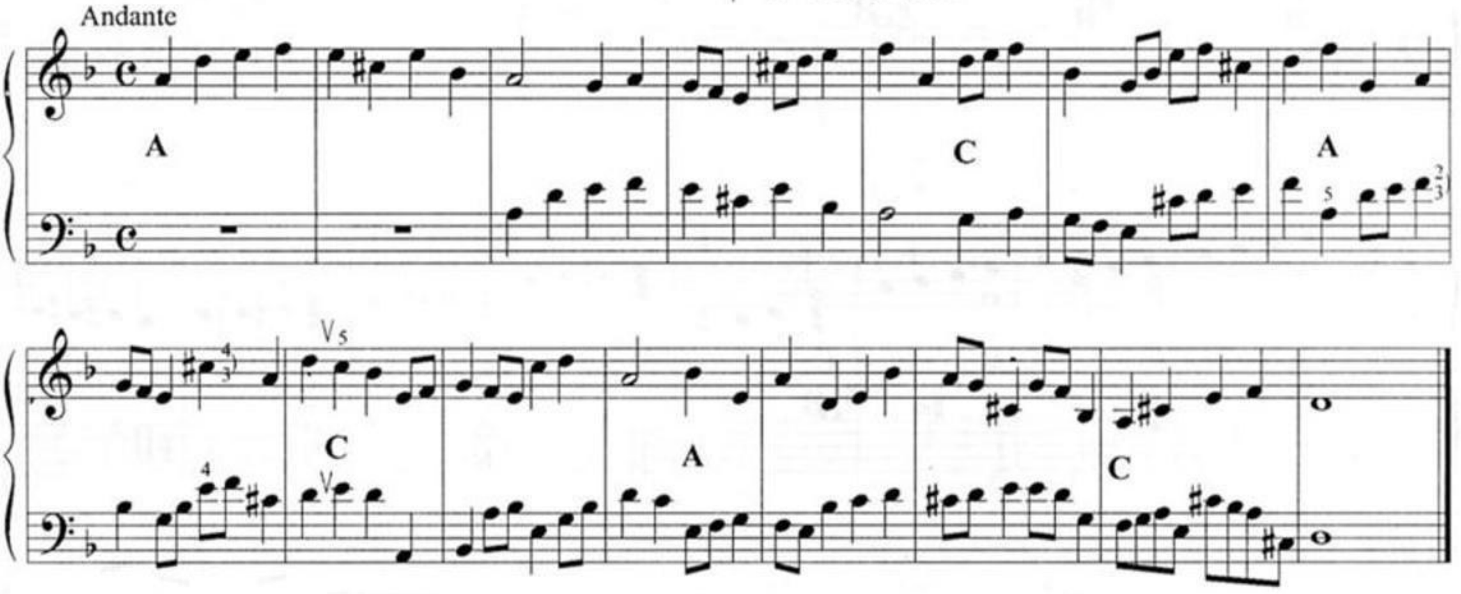
Nº 26: In F# minor



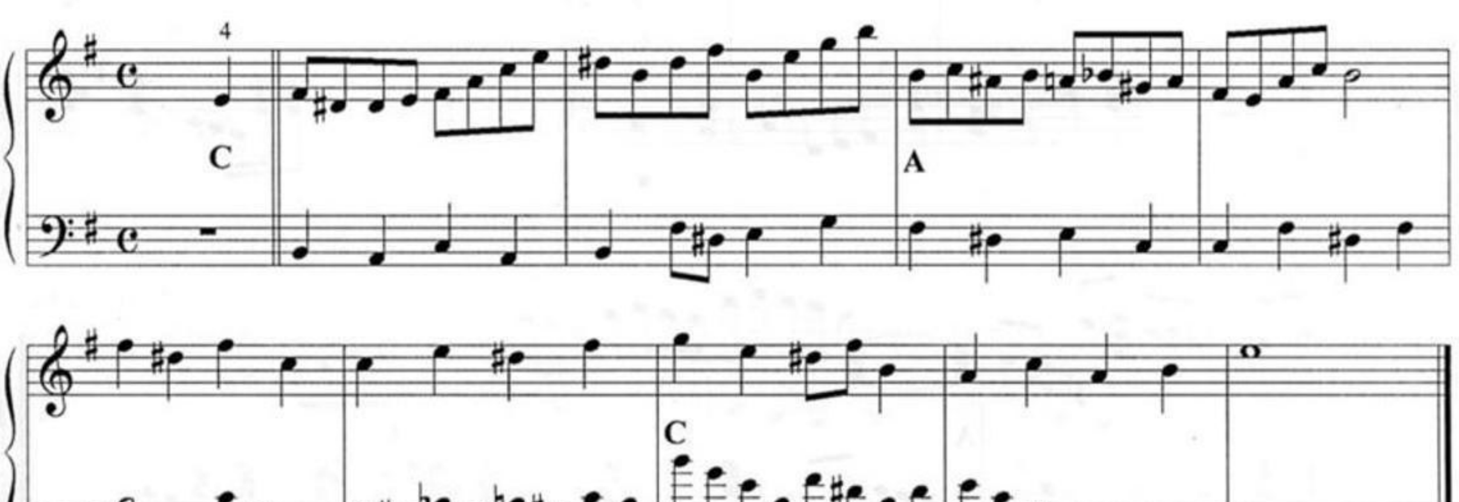
Nº 27: Fughetta en Fa# menor | *Nº 27: Short Fugue in Fa# minor*



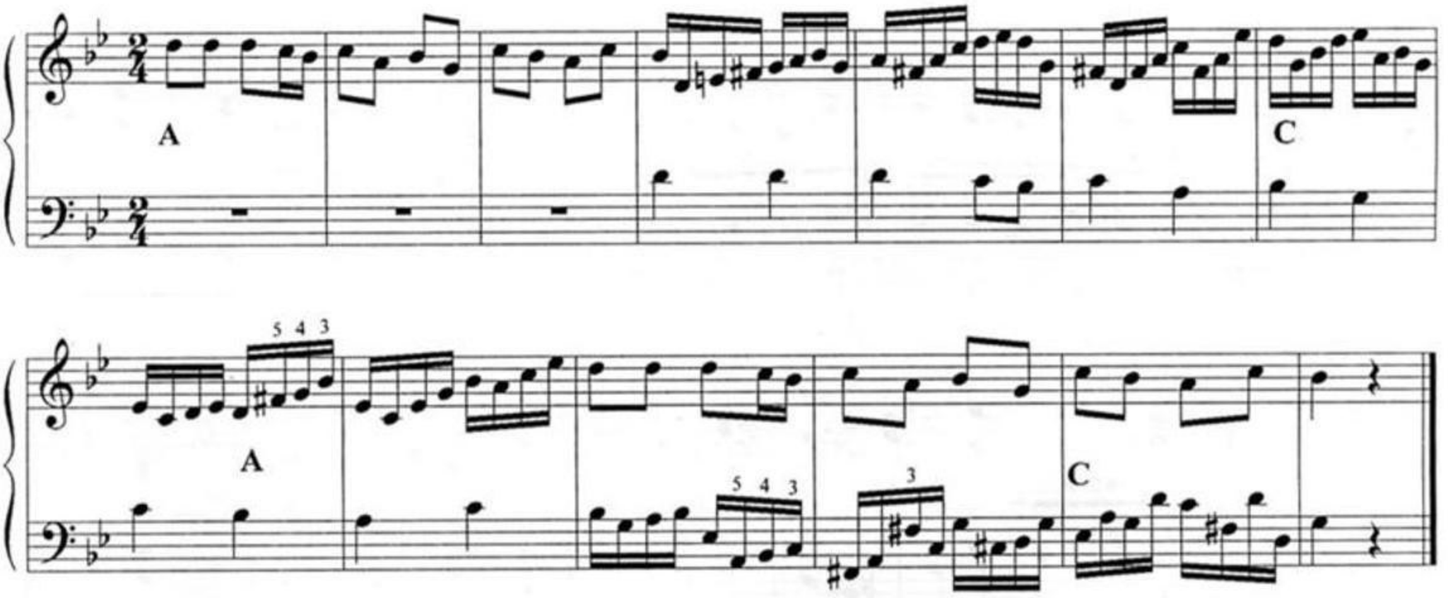
Nº 28: En Canon | *Nº 28: Canon*



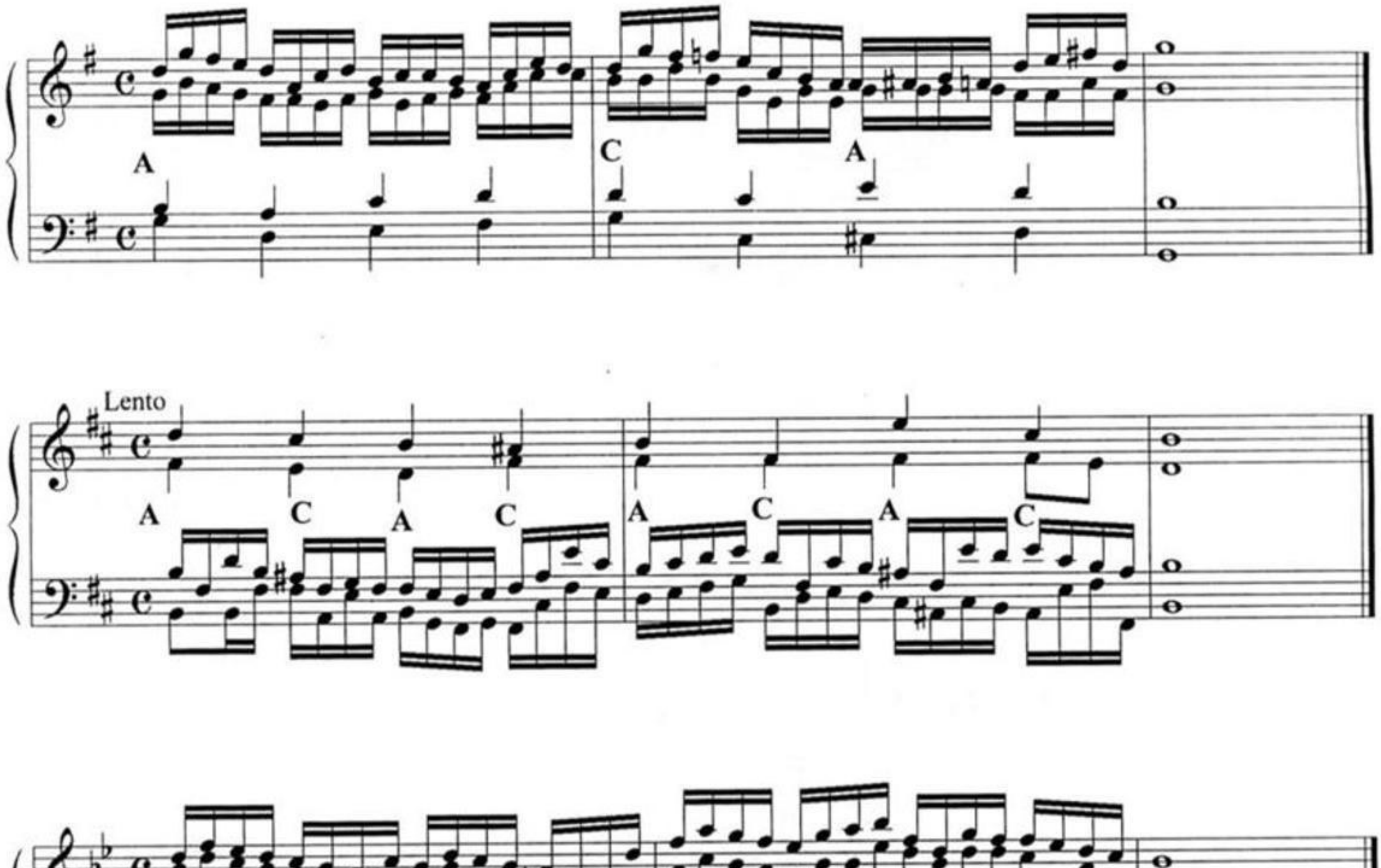
Nº 29: En Canon | *Nº 29: Canon*



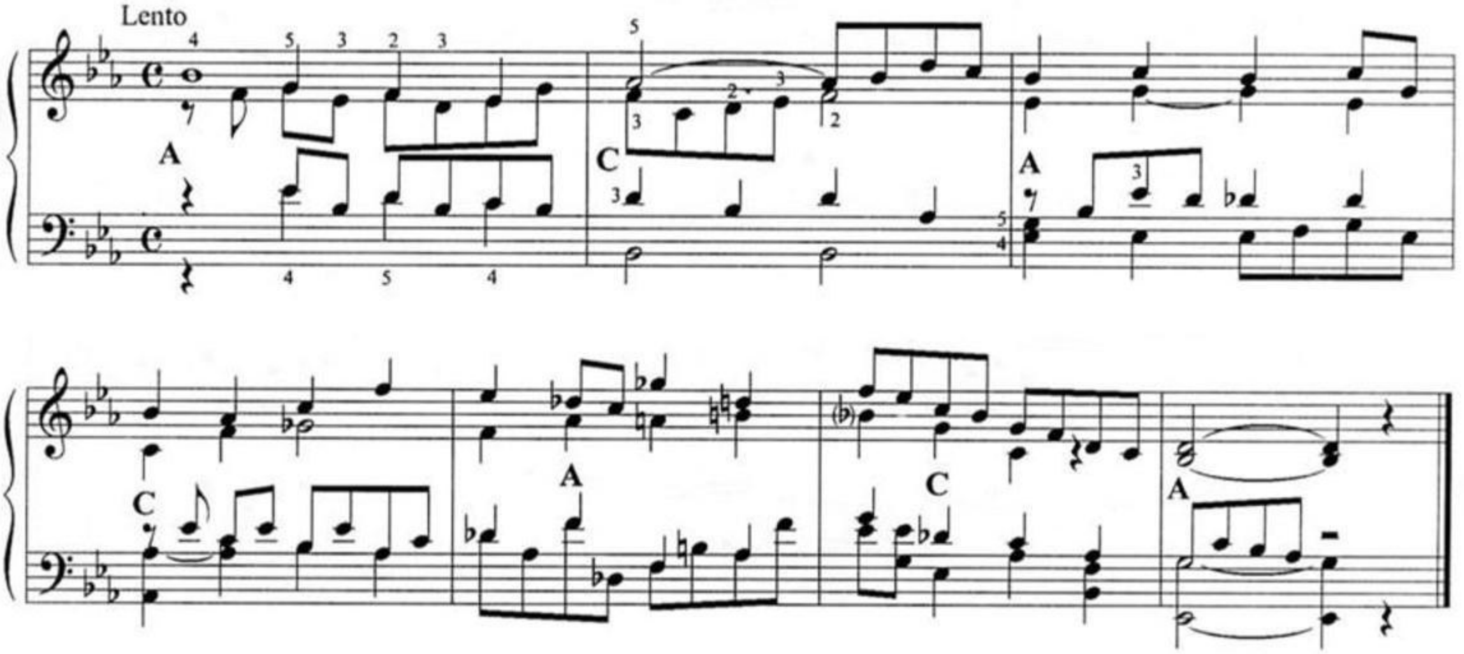
Nº 30: En Canon | *Nº 30: Canon*



Nº 31: En Sol Mayor, Si menor y Sib Mayor | *Nº 31: In G, B minor and Bb*



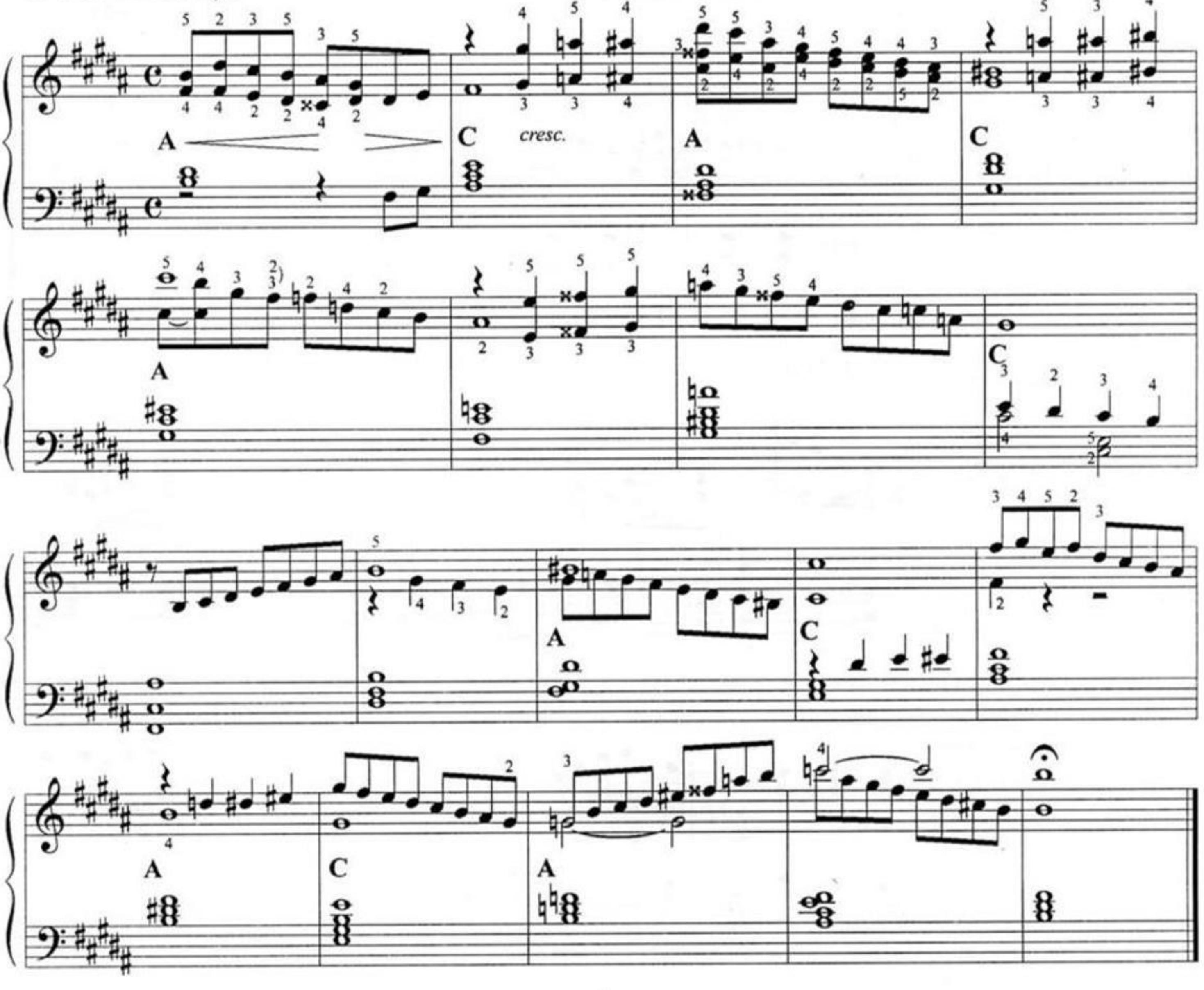
Nº 32: En Mib Mayor | ***Nº 32: In Eb***



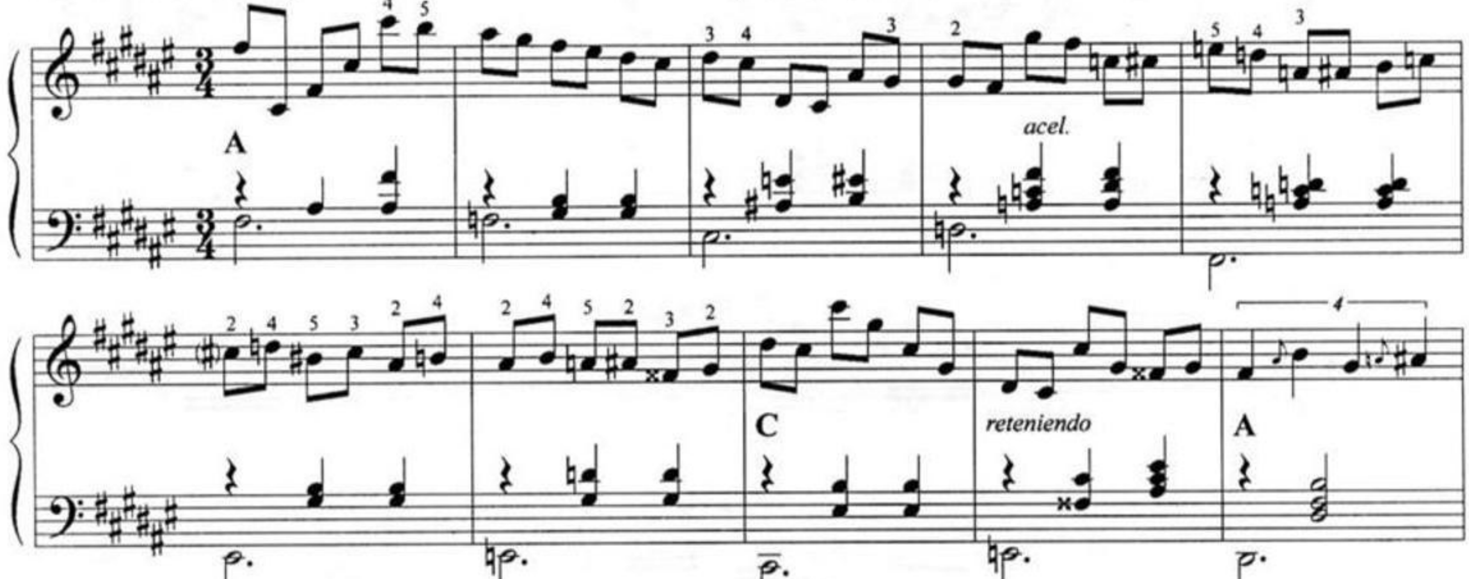
CAPITULO 3
Estudios técnicos y melódicos de alta dificultad

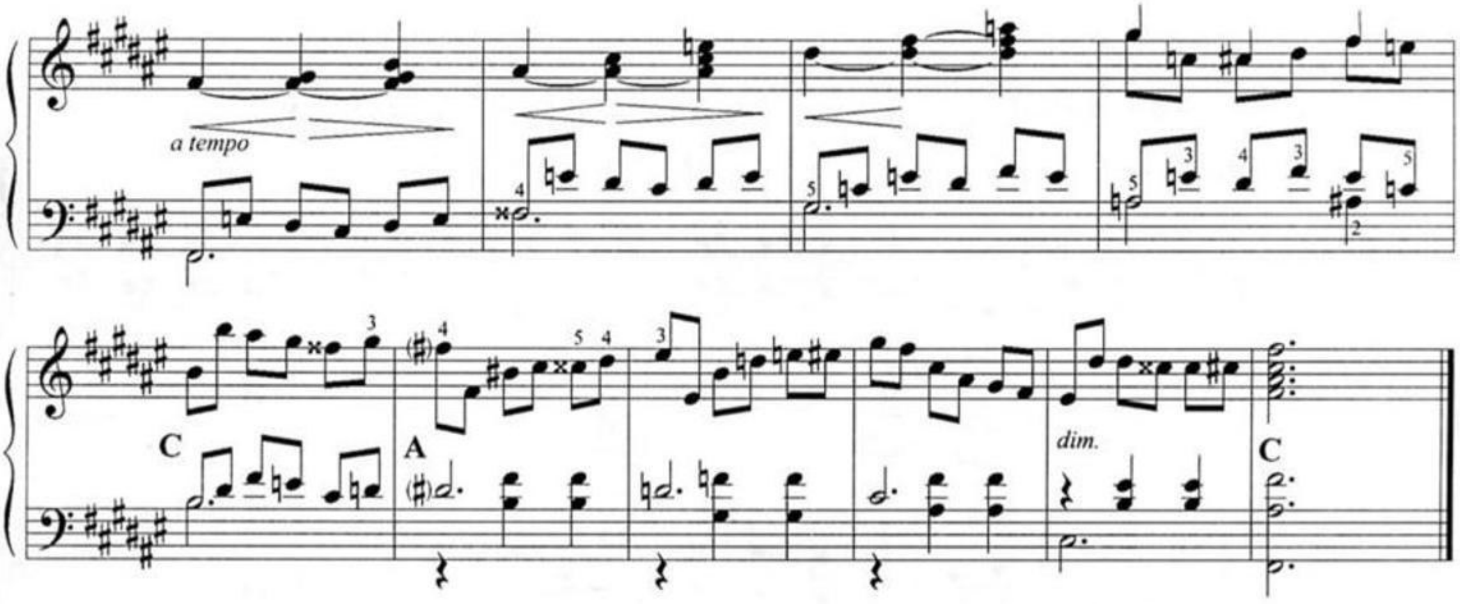
CHAPTER 3
Technical and melodic studies of high difficulty

Nº 33: En Si Mayor
Nº 33: In B

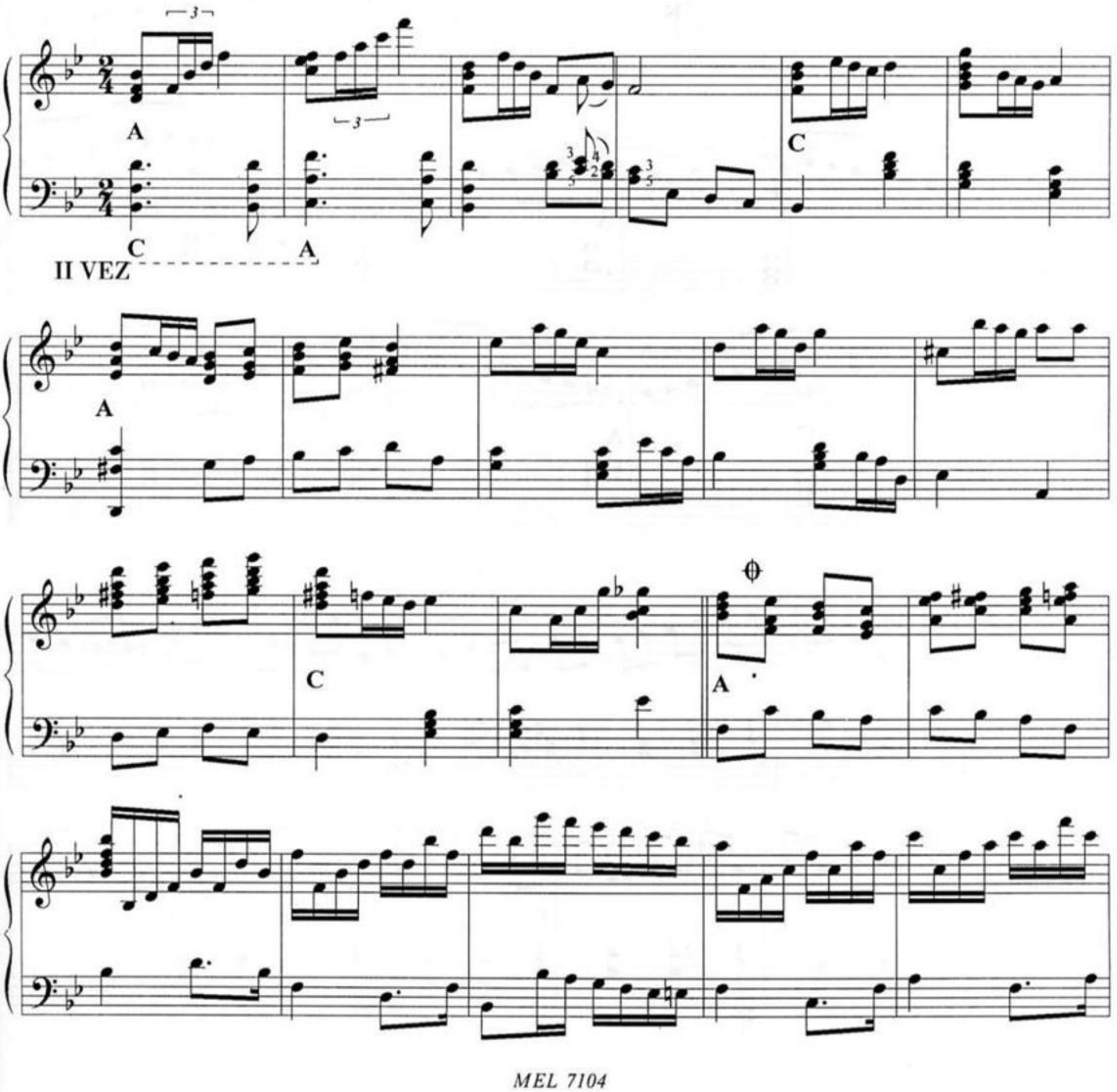


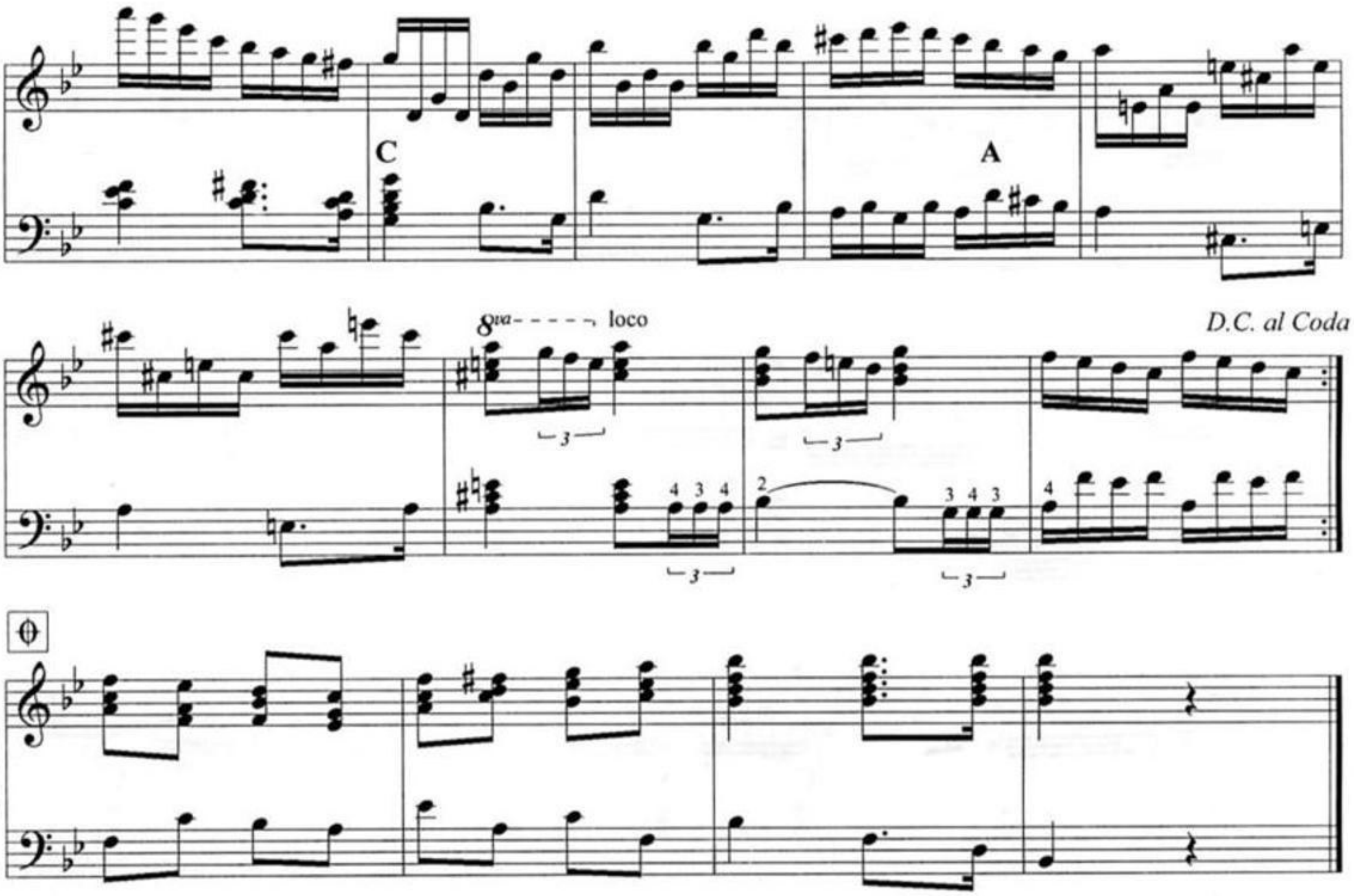
Nº 34: En Fa# Mayor
Nº 34: In F#



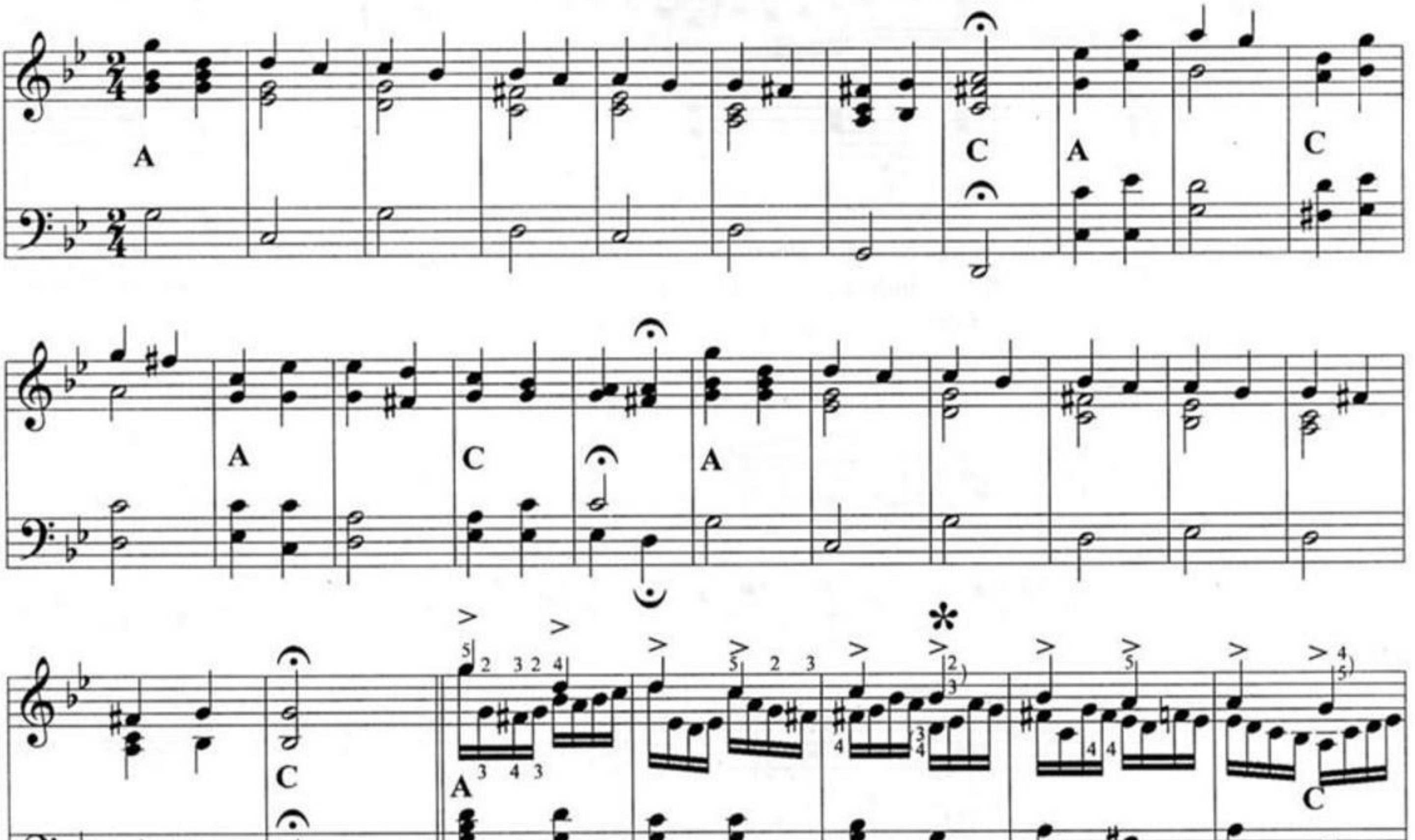


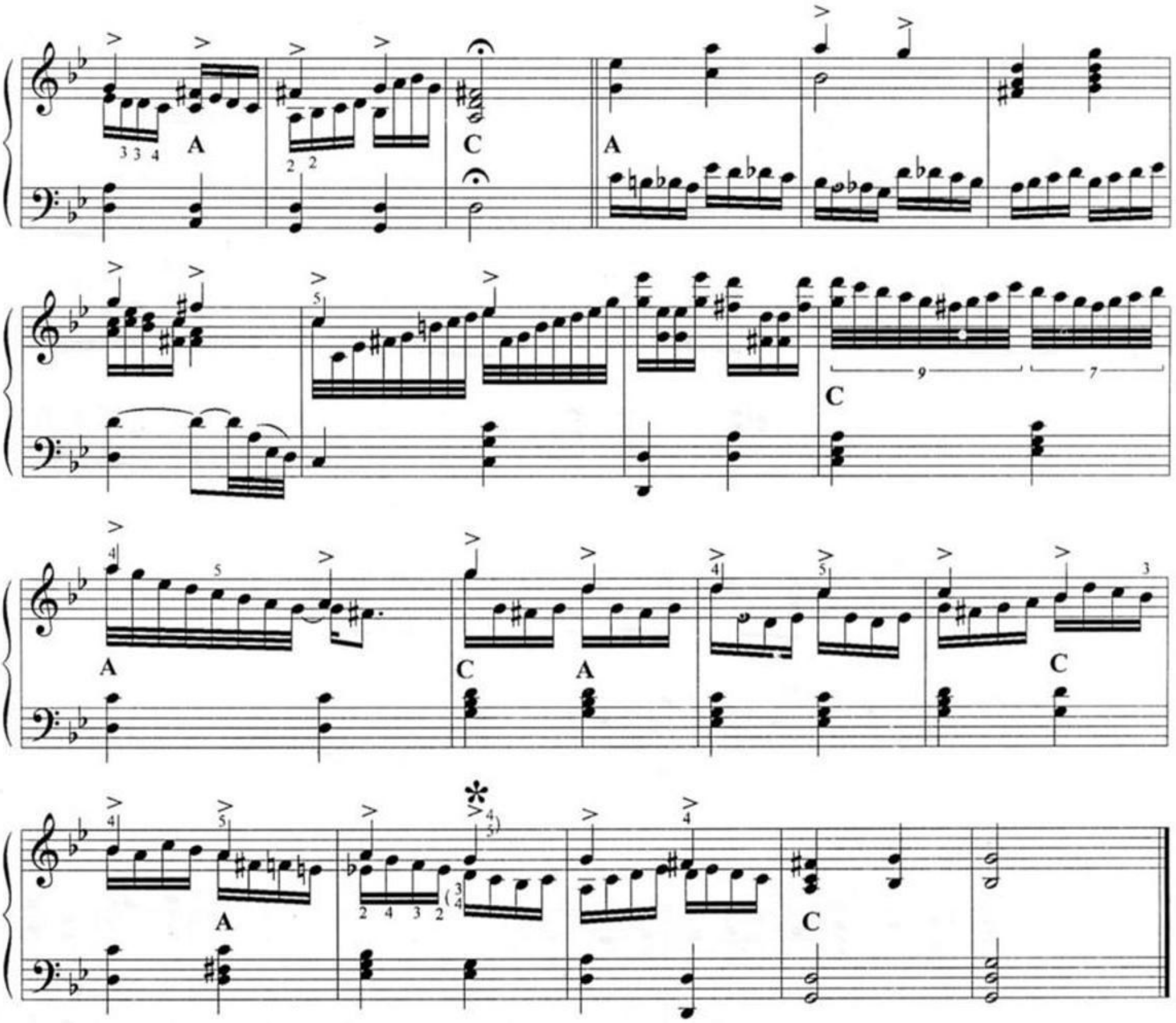
Nº 35: Aire de marcha en Sib Mayor





Nº 36: Coral en Sol menor | *Nº 36: Choral in G minor*



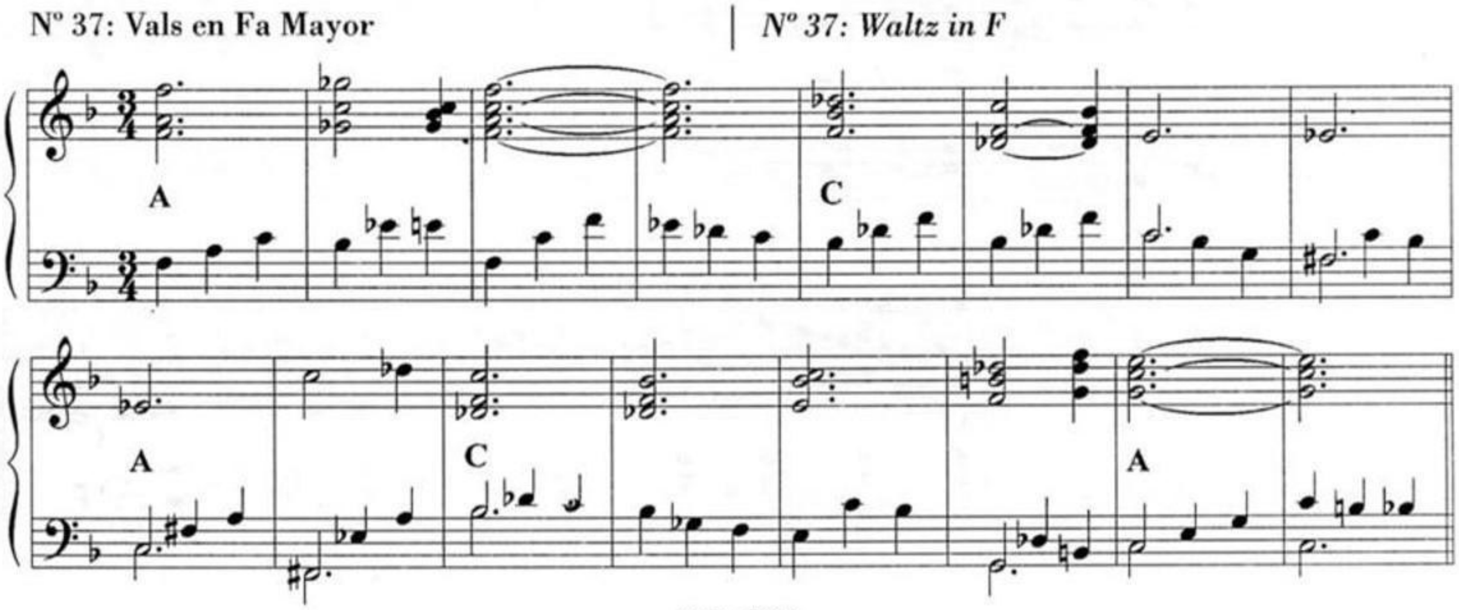


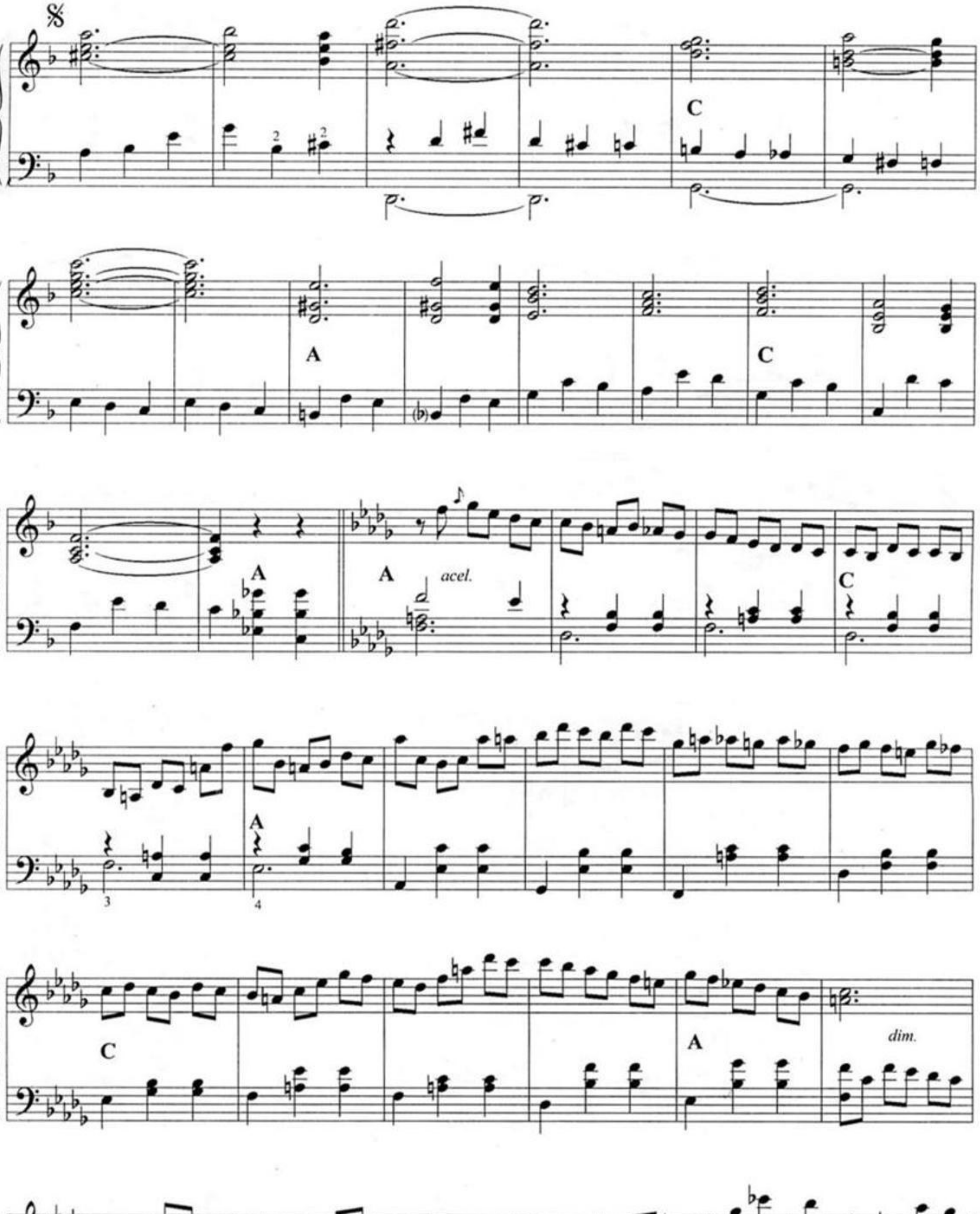
*
NOTA: Teniendo apretadas las notas SI y RE efectuar el desplazamiento con los dedos indicados. Igual procedimiento se empleará en pasajes similares.

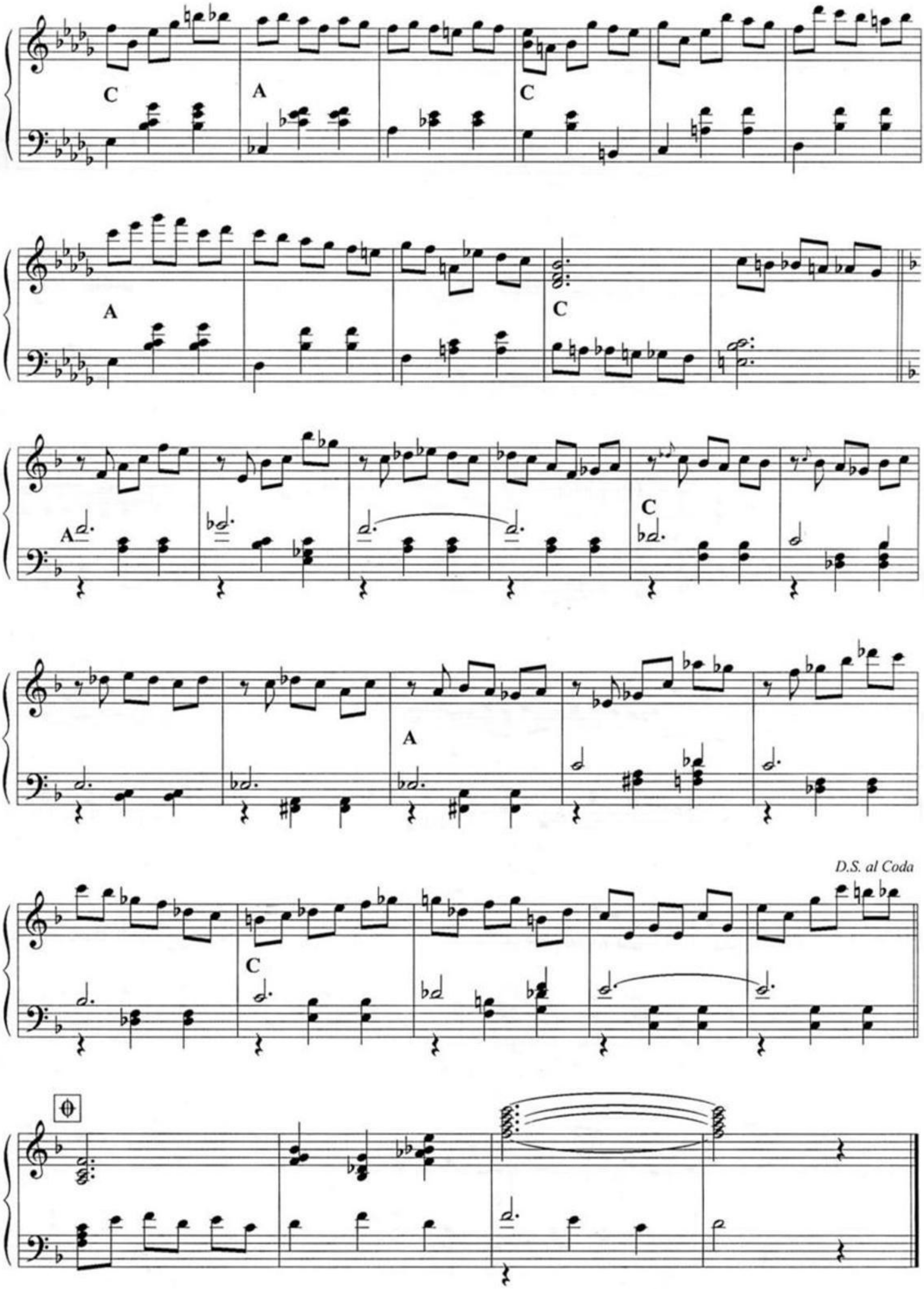
*
NOTE: Keeping the notes B and D pressed, play with the fingers indicated. The same procedure wul be used in similar passages.

Nº 37: Vals en Fa Mayor

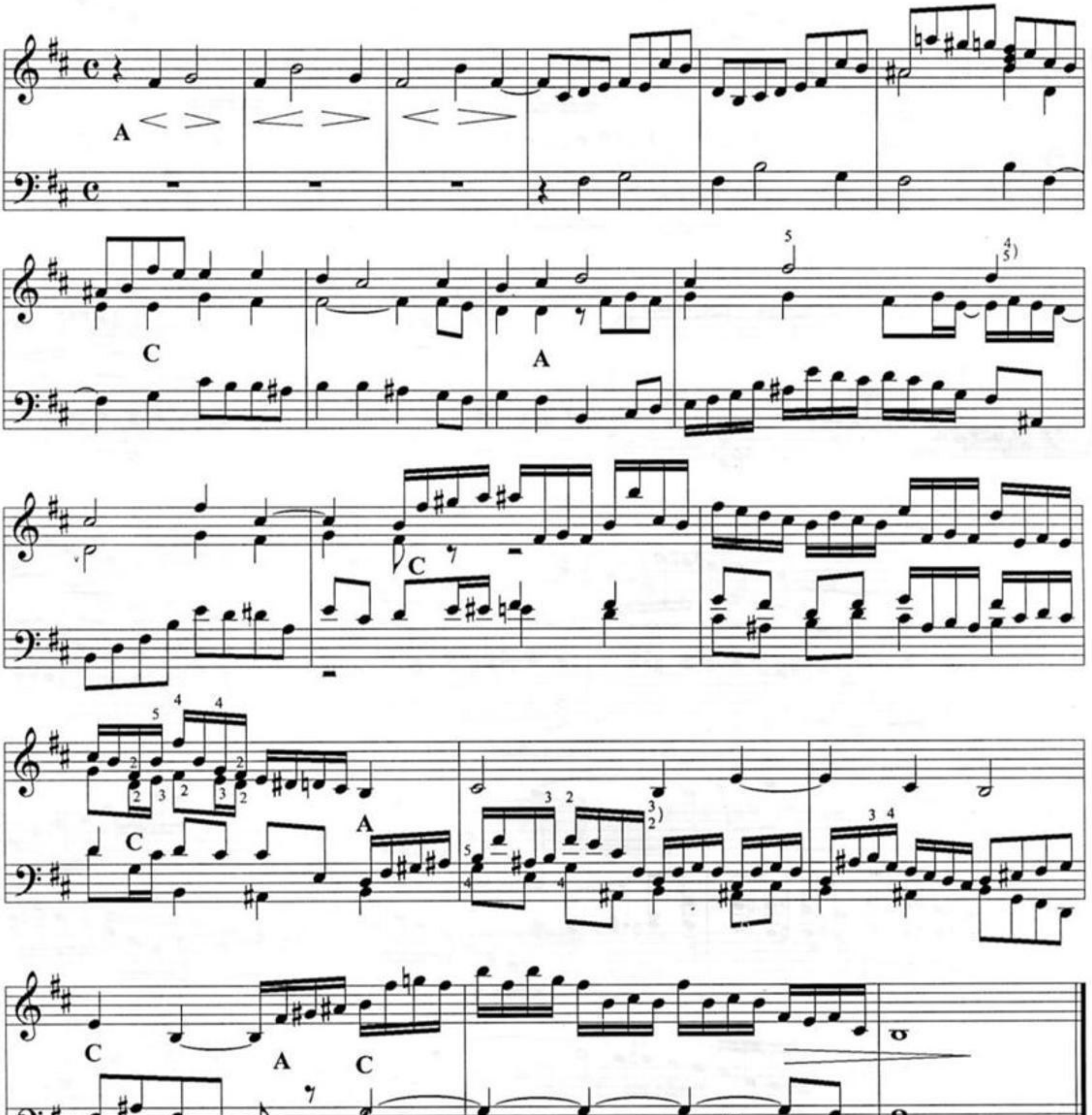
Nº 37: Waltz in F



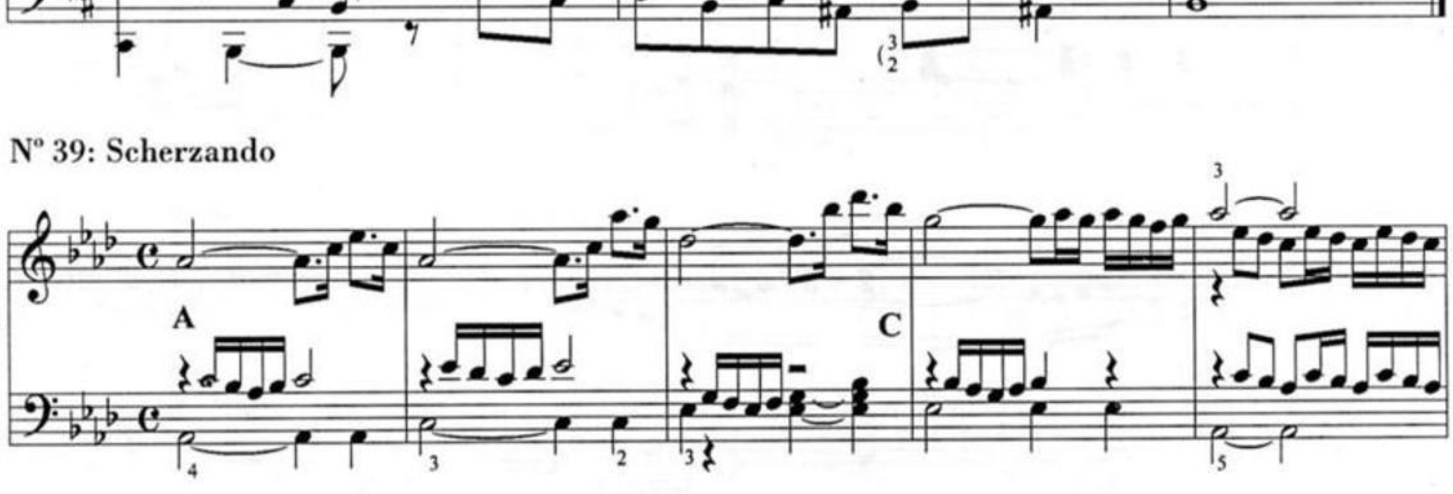

C
A
C
A
A
acel.
C
A
C
A
dim.
acel.
C
A

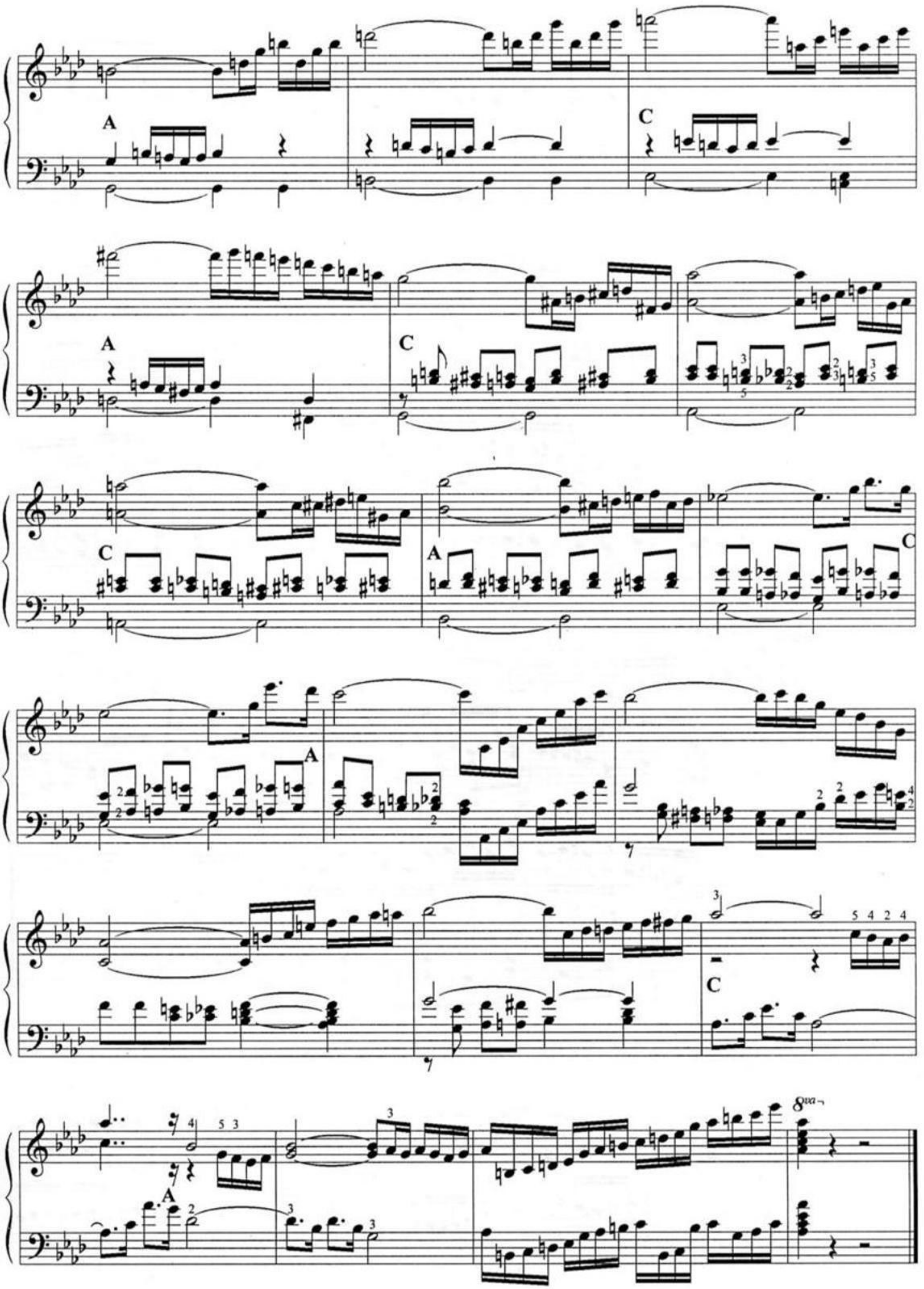

C
A
C
A
C
A
C
A
D.S. al Coda
C

Nº 38: Fuga en Si menor | *Nº 38: Fugue in B minor*

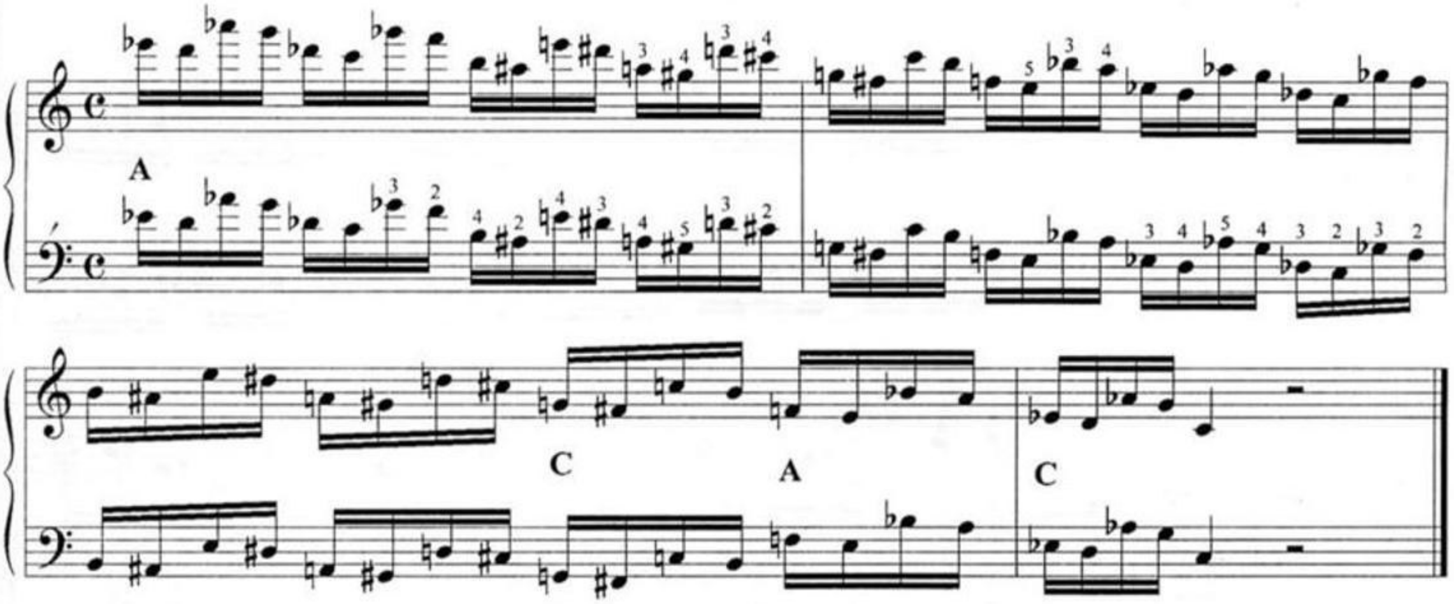


Nº 39: Scherzando

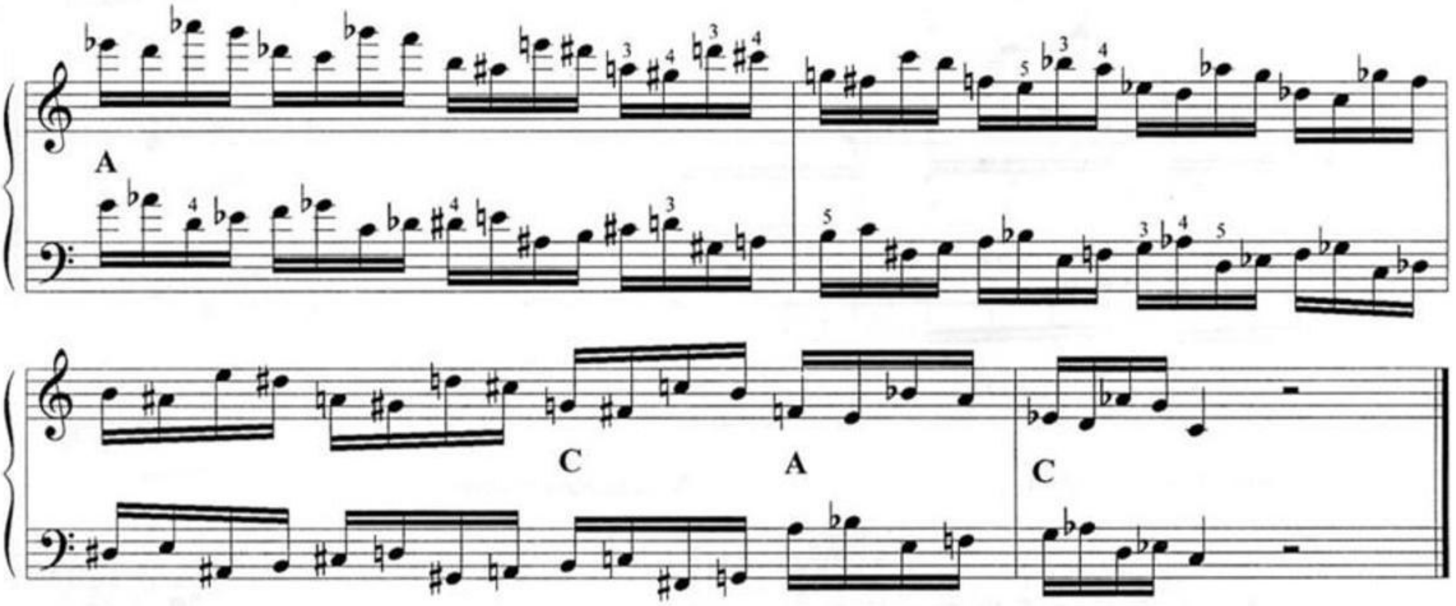



A
C
A
C
C
A
C
A
C
A
8va

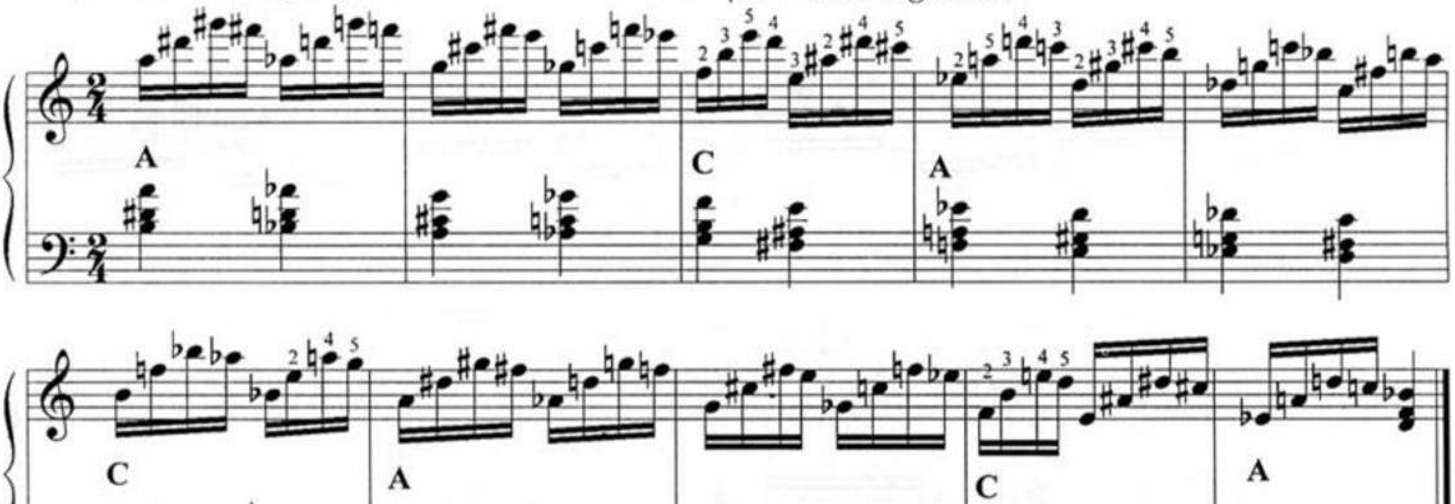
Nº 40: Estudio en progresión | *Nº 40: Progression*



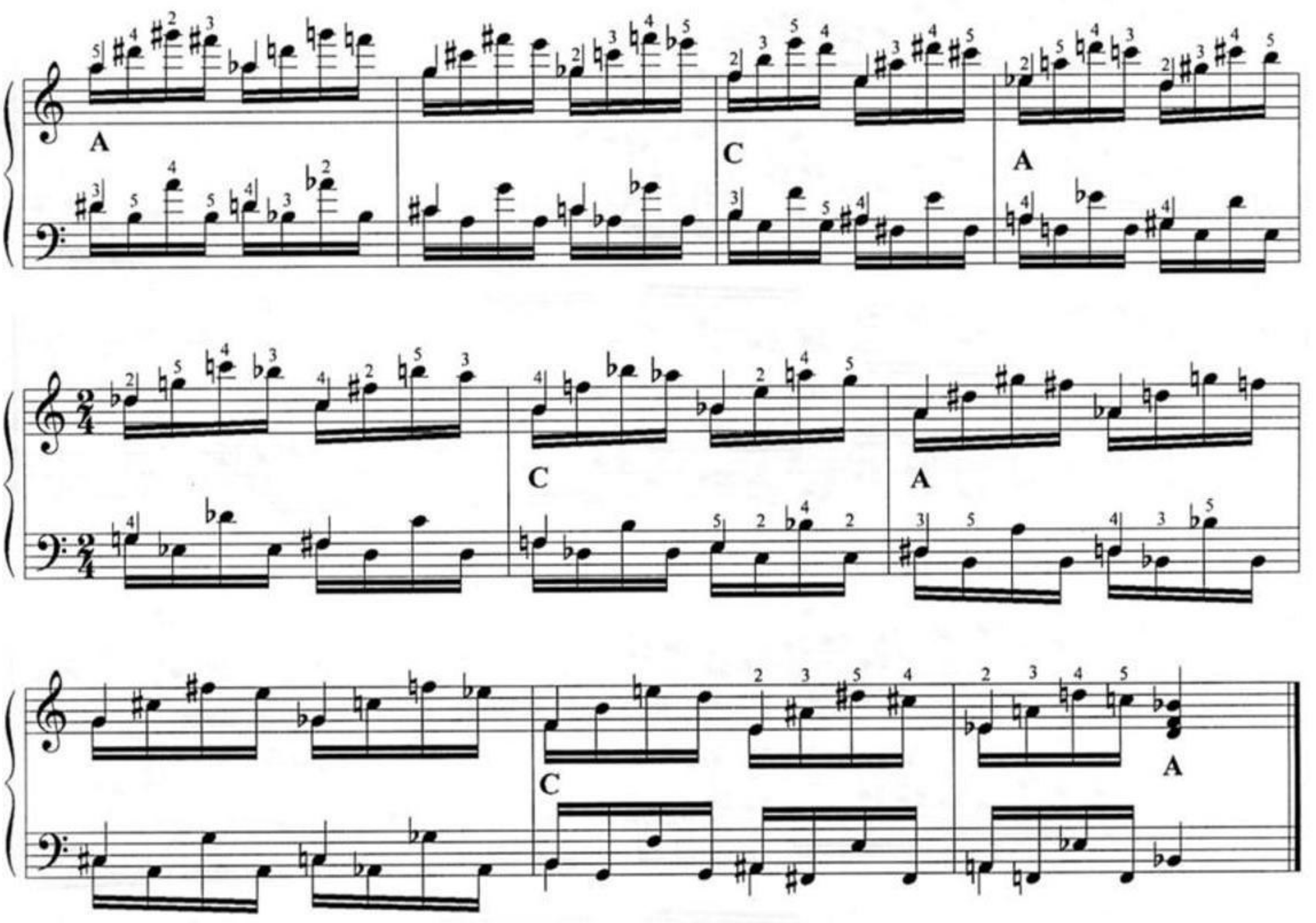
Nº 41: Variante del estudio 40 | *Nº 41: Variation of 40*



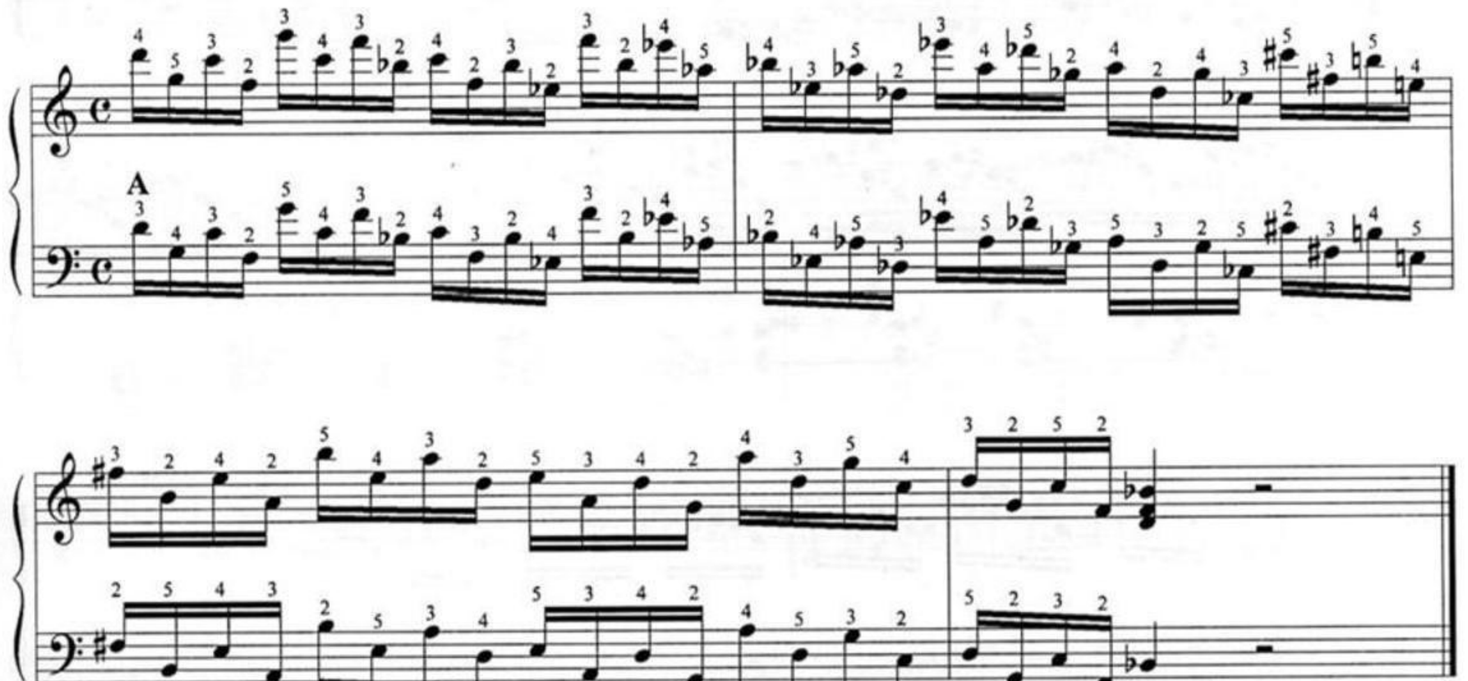
Nº 42: Estudio en progresión | *Nº 42: Progression*



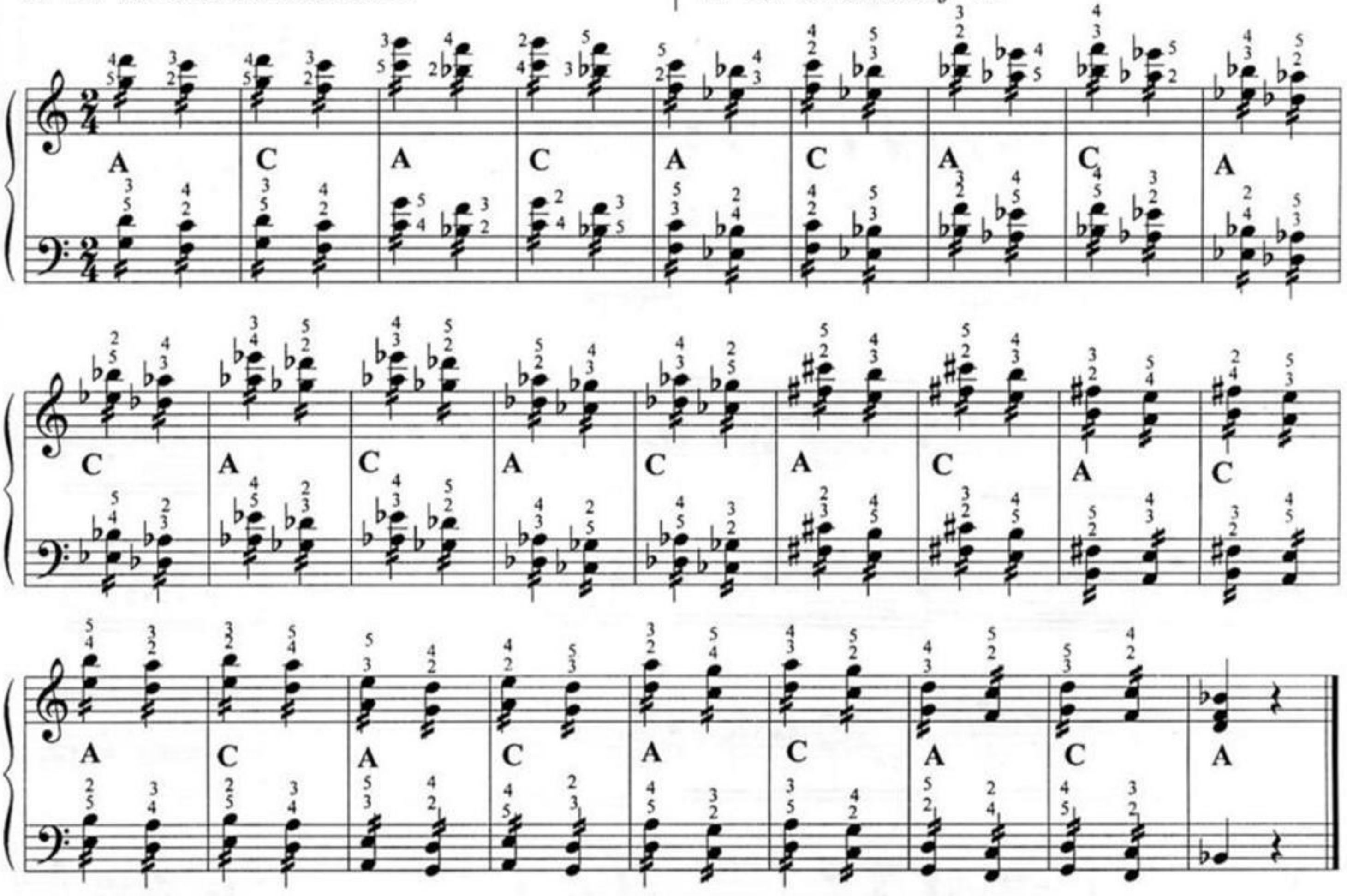
Nº 43: Variante del estudio 42 | *Nº 43: Variation of 42*



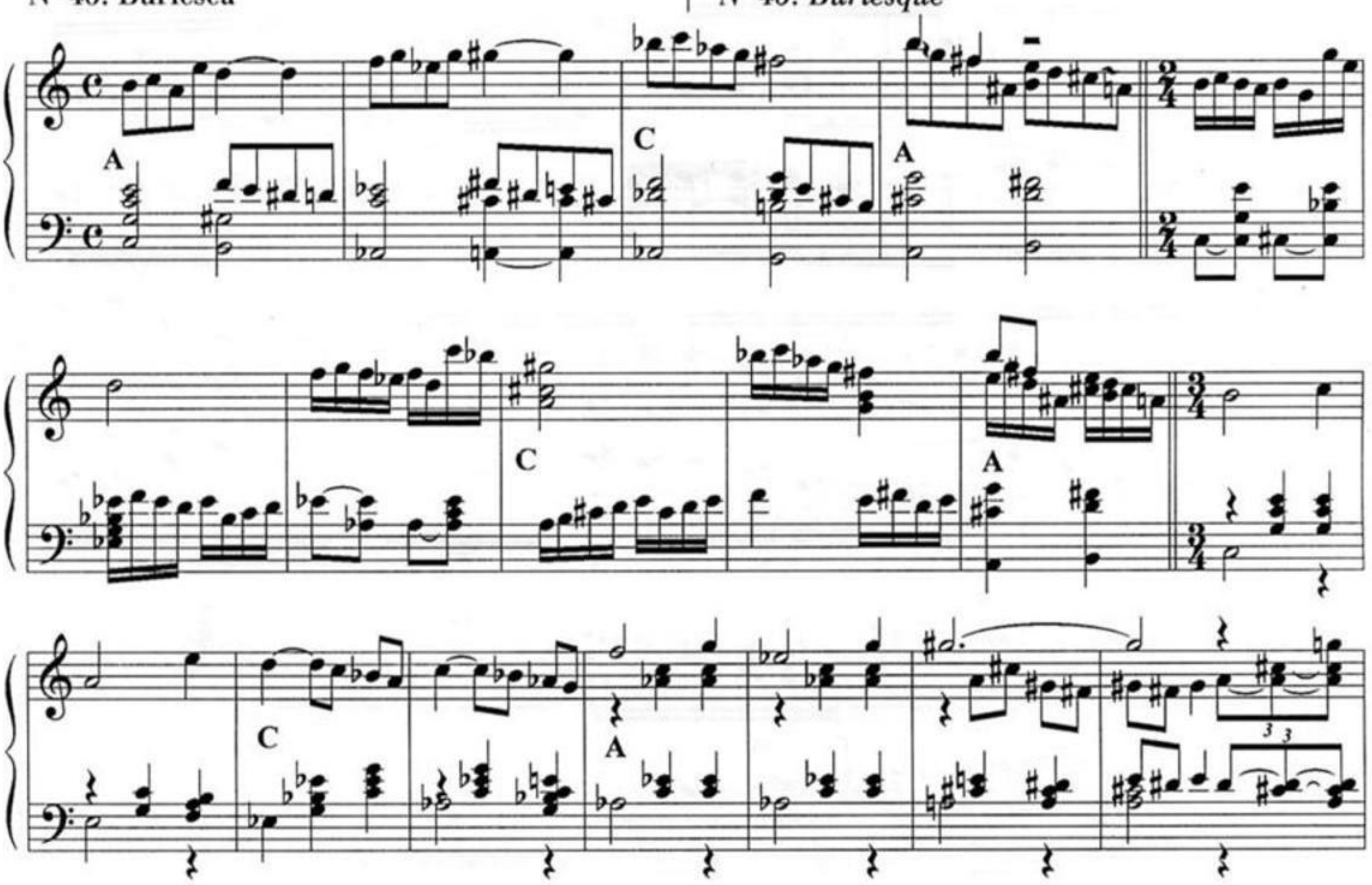
Nº 44: Estudio en progresión | *Nº 44: Progression*

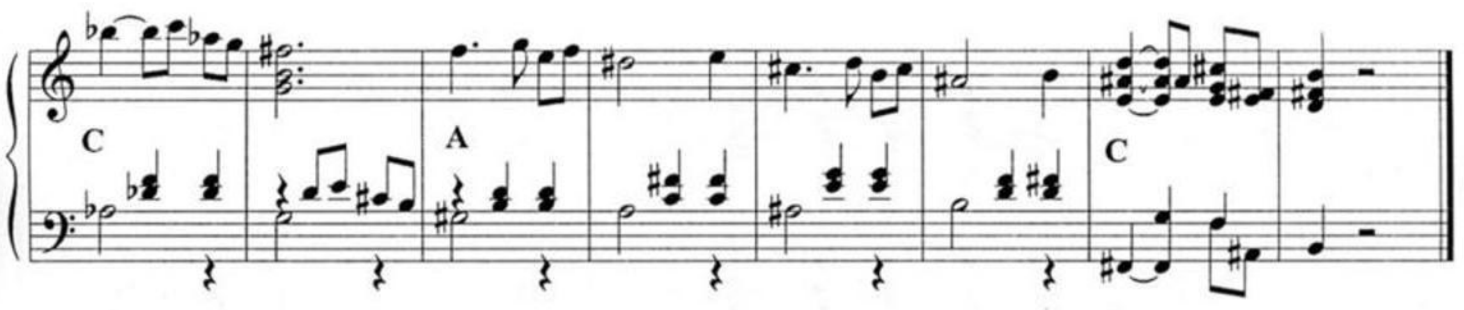


Nº 45: Variante del estudio 44 | *Nº 45: Variation of 44*

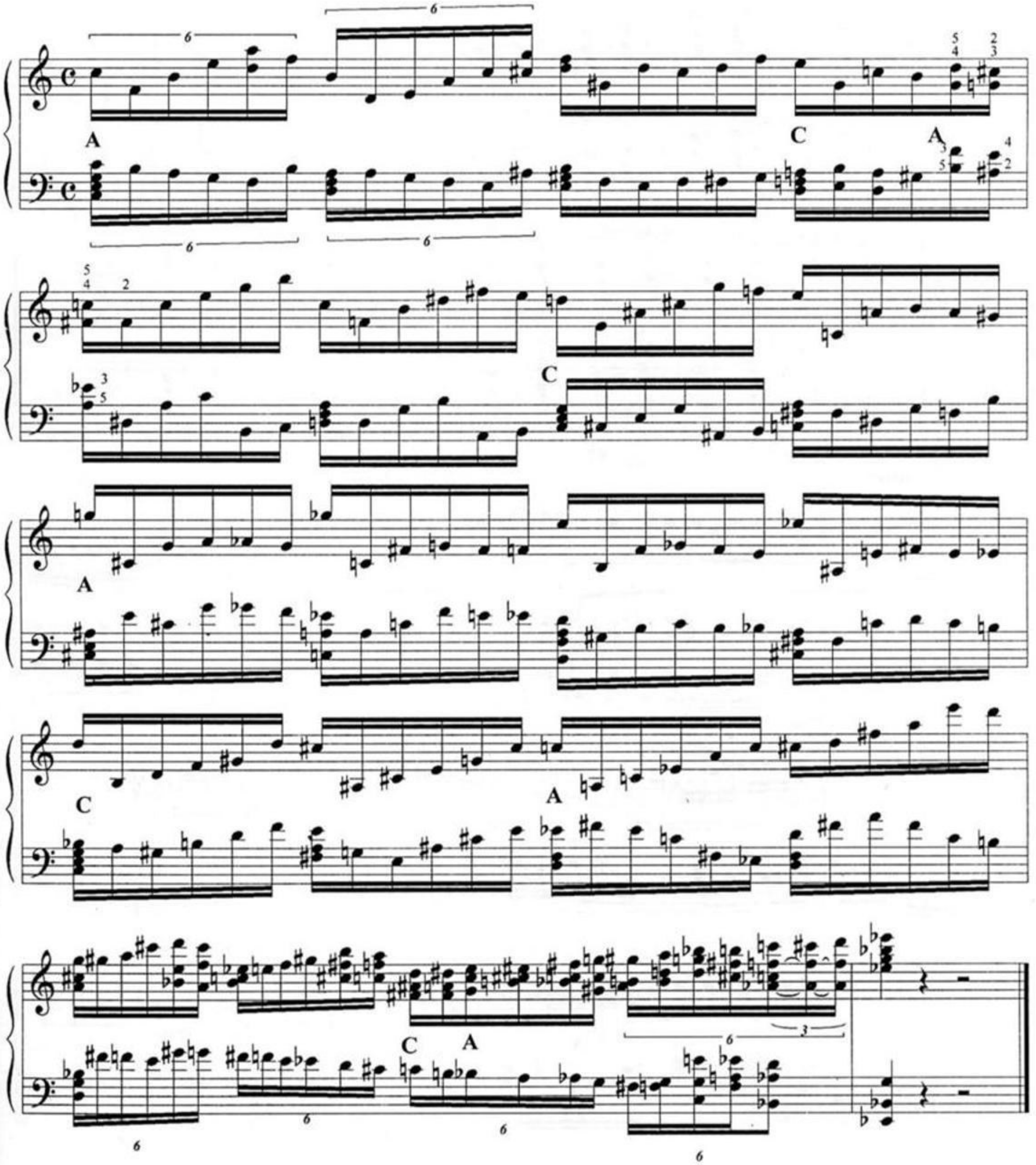


Nº 46: Burlesca | *Nº 46: Burlesque*

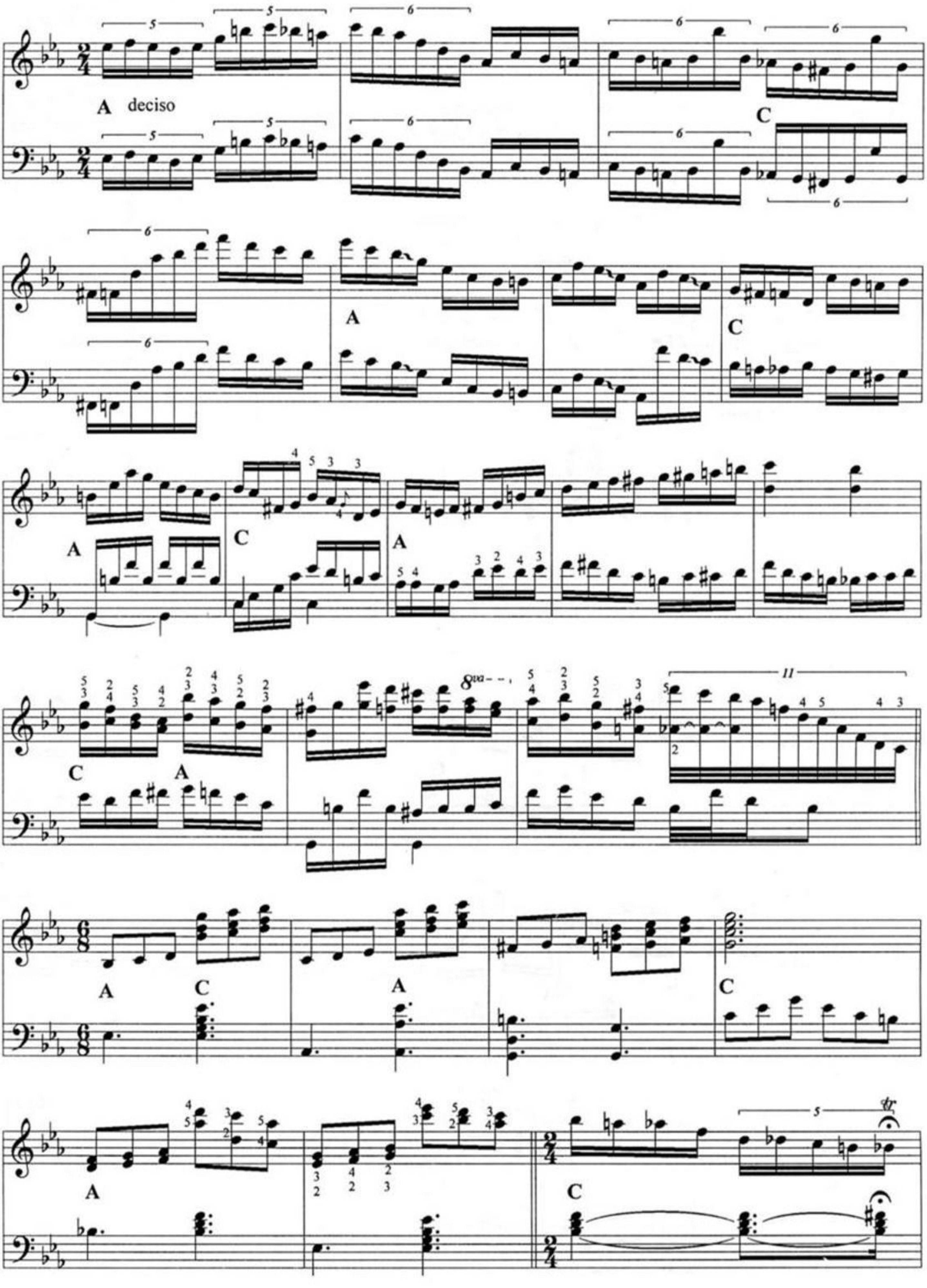


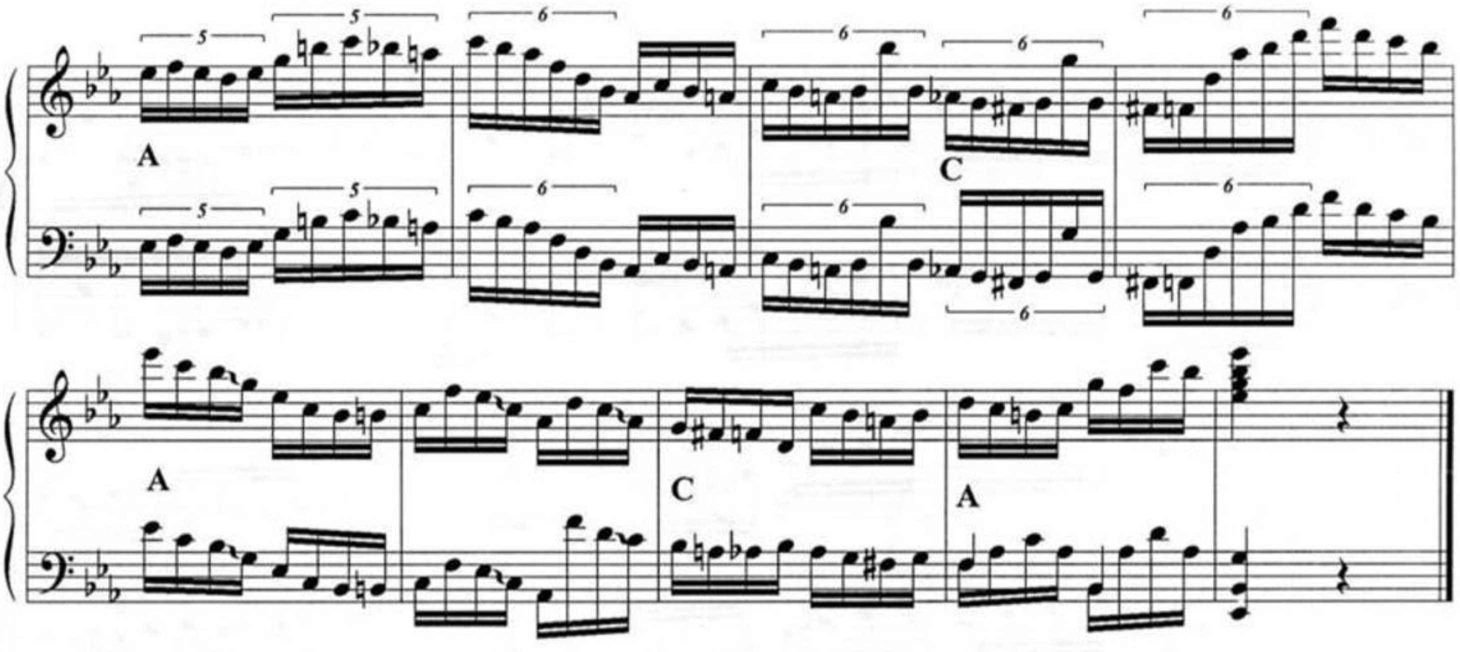


Nº 47: Estudio en Do Mayor | *Nº 47: In C*

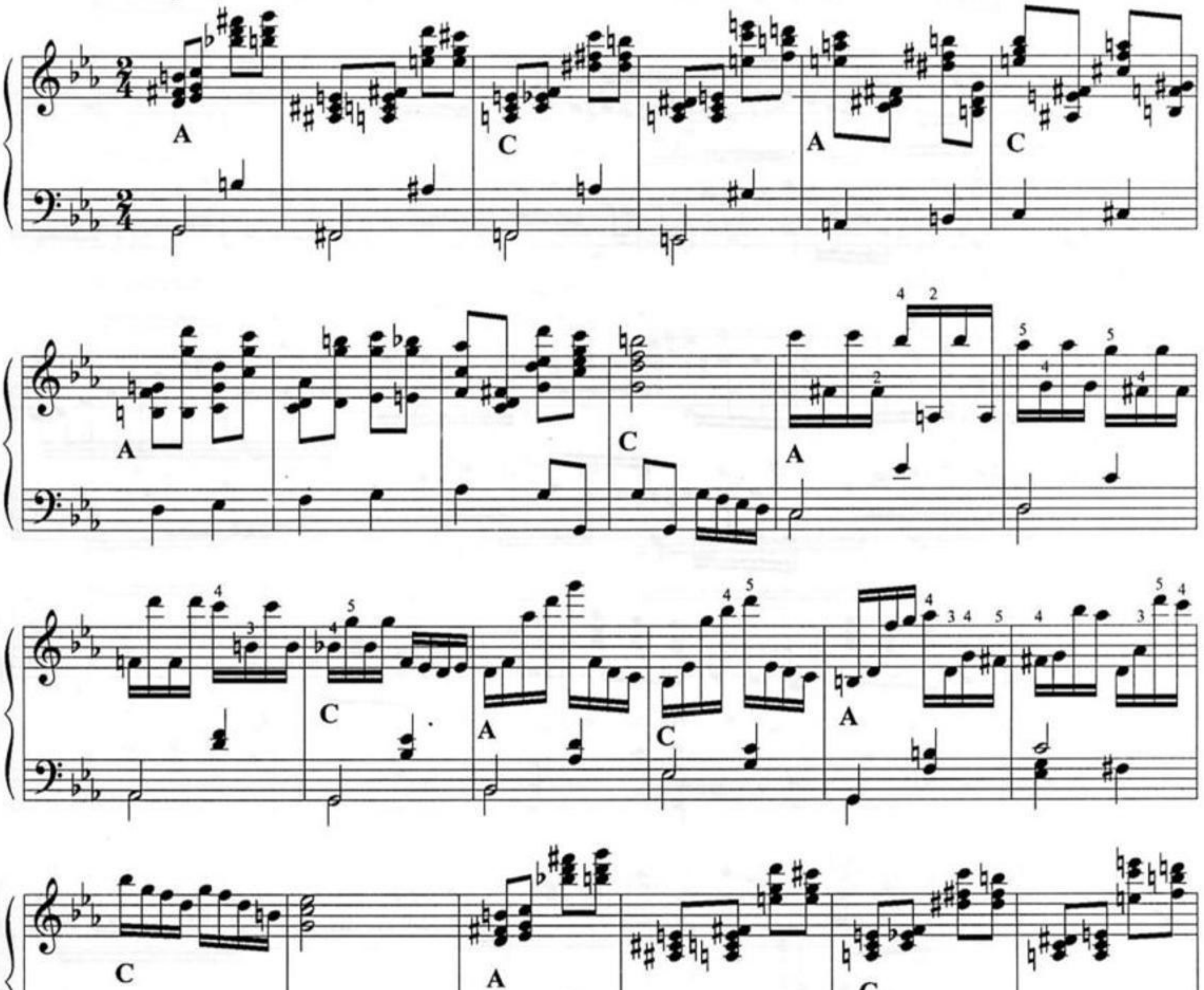


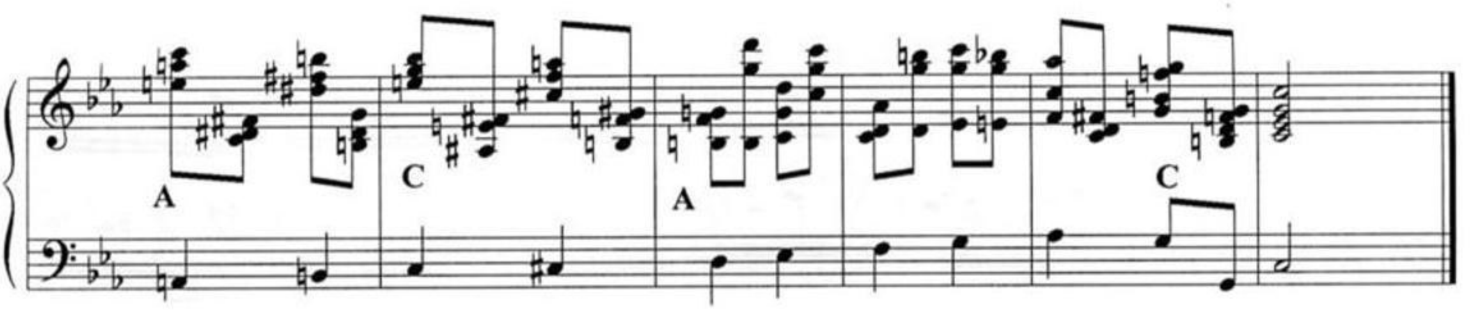
Nº 48: Al Bandoneón



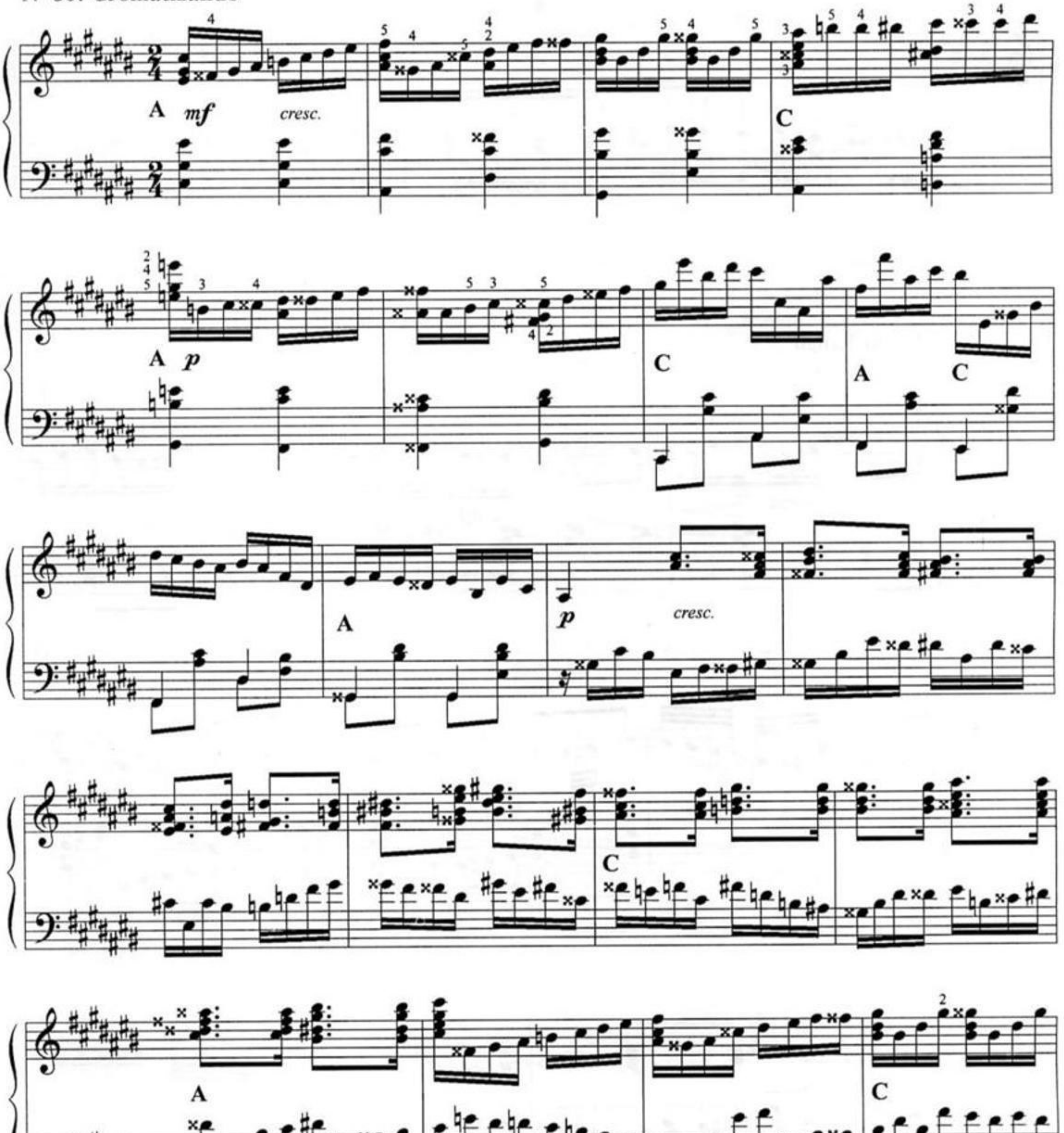


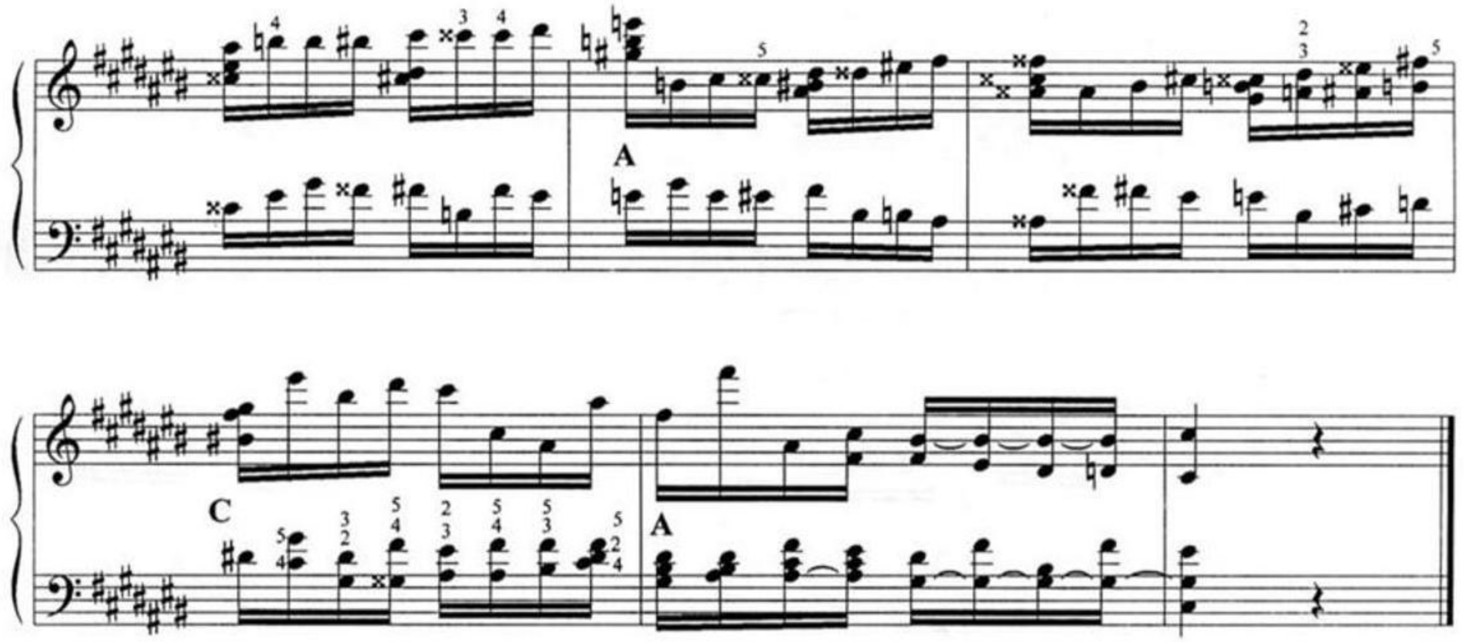
Nº 49: Muñequeando



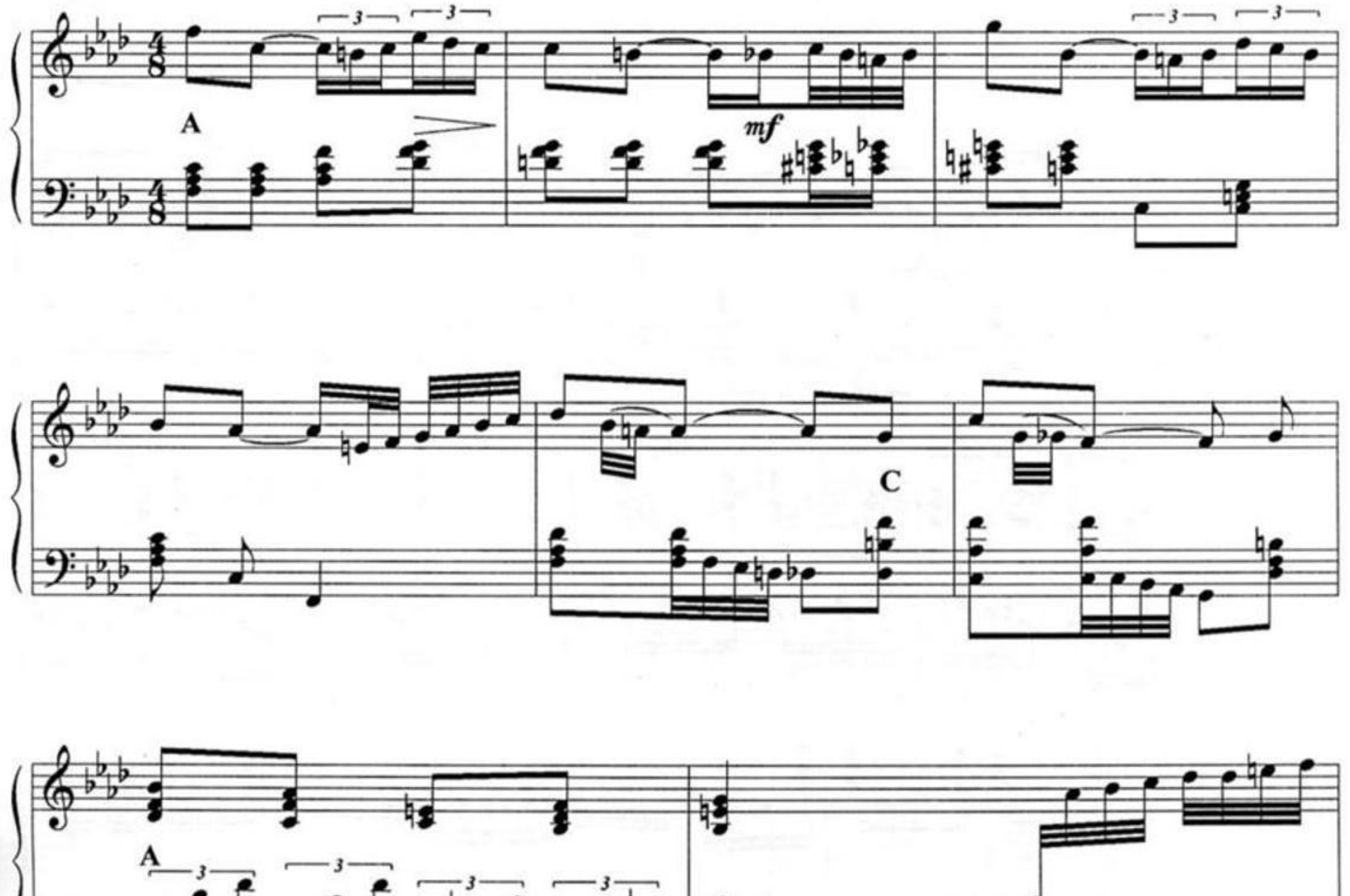


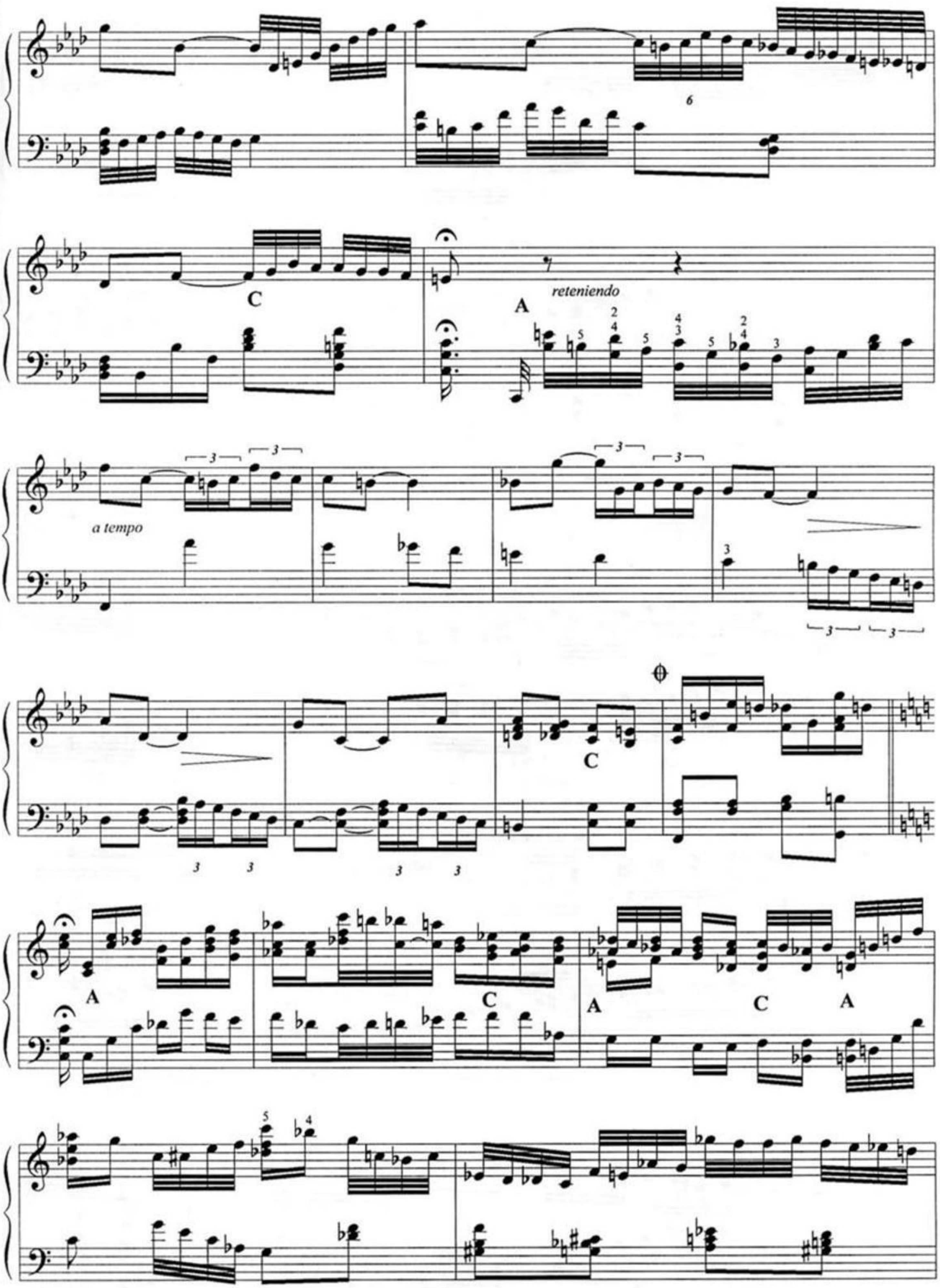
Nº 50: Cromatizando





Nº 51: Estudio en Tango




C
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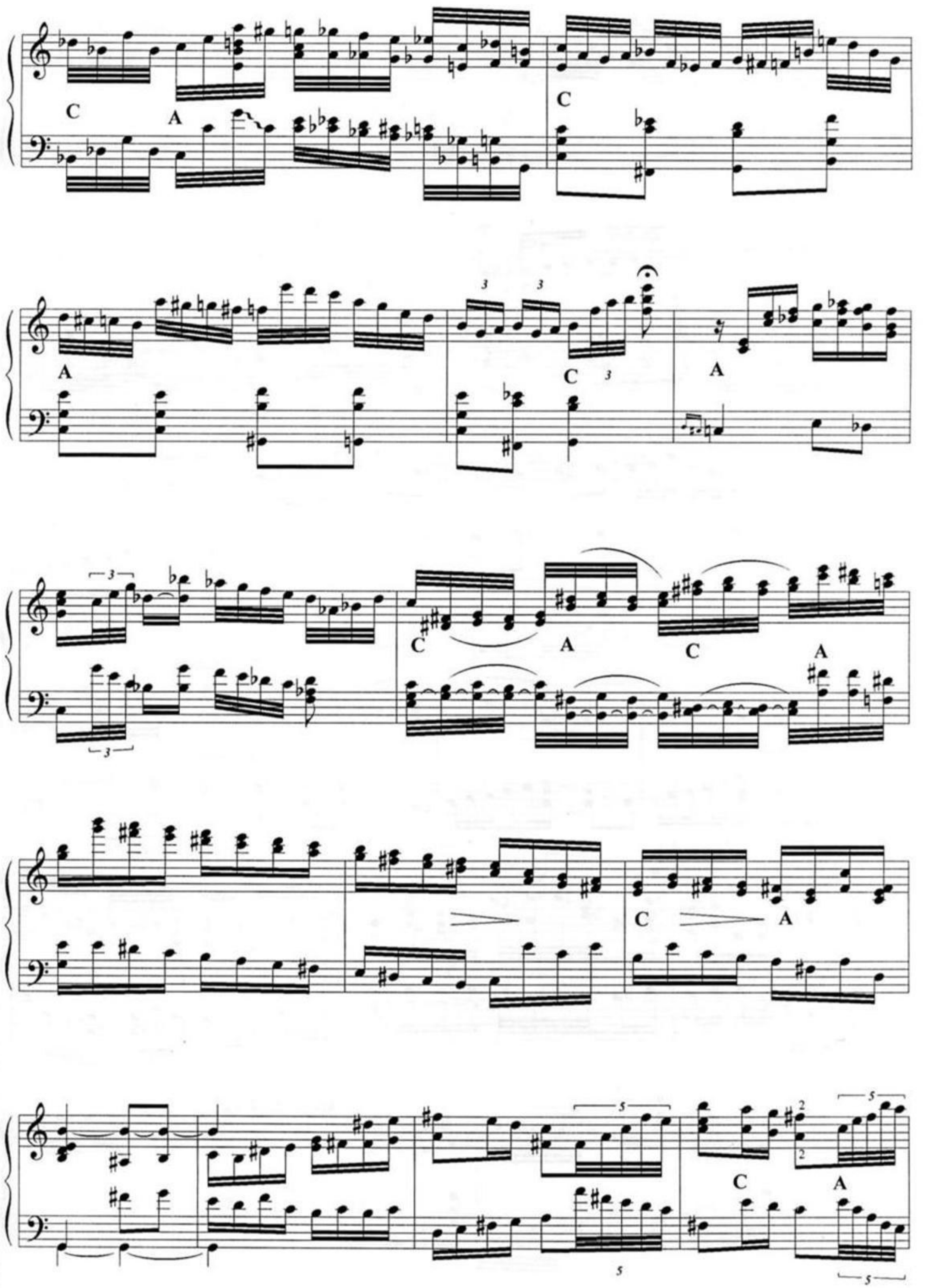
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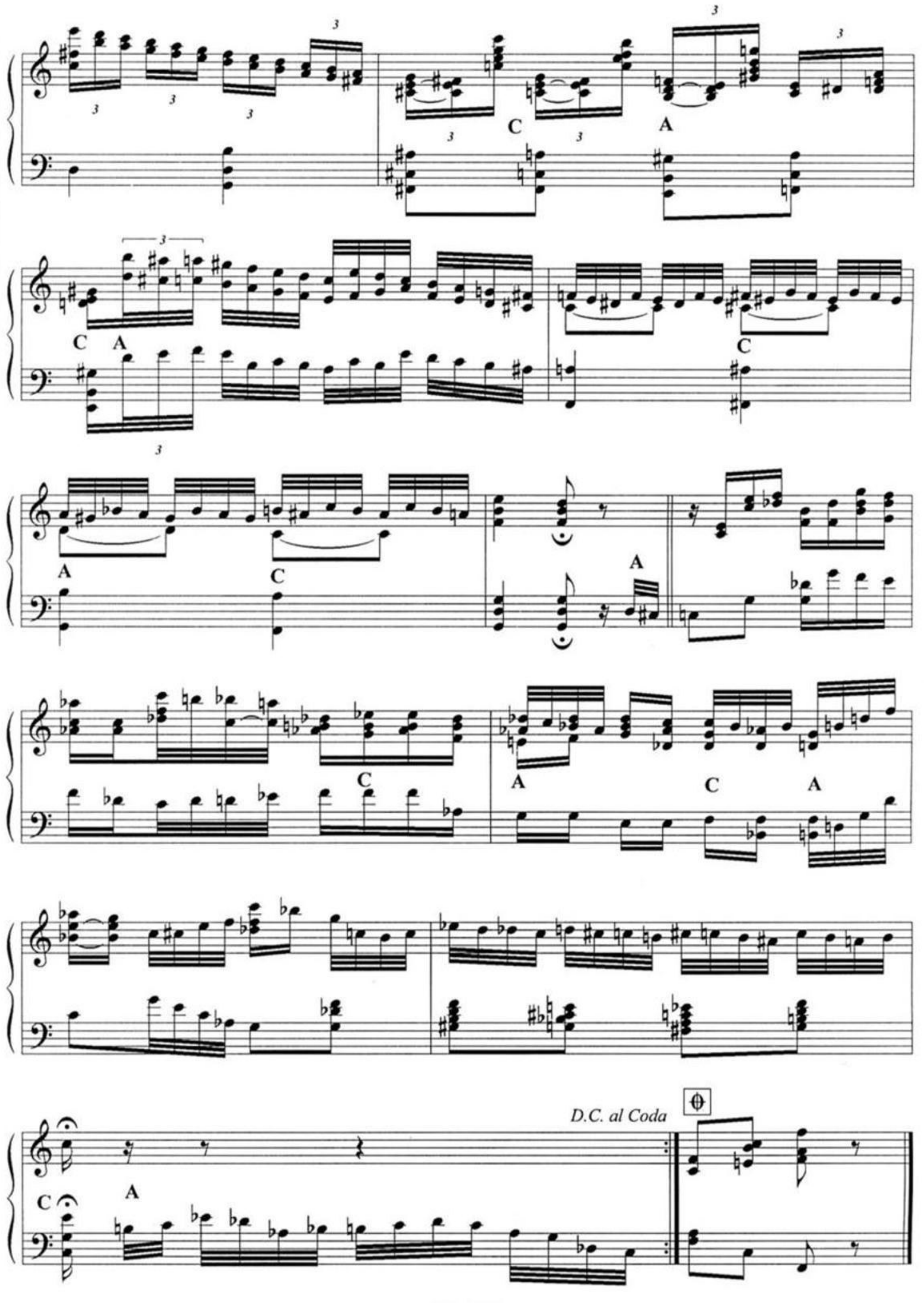
C
A
D.C. al Coda

Este trabajo es el más completo en la materia, aporta los principios fundamentales del instrumento y su relación con el tango para las actuales y nuevas generaciones de músicos. Desarrollado por Marcos Madrigal, uno de los más grandes maestros que ha dado este instrumento, brinda a los Profesores una guía para acompañar el crecimiento de los jóvenes bandoneonistas, y a los alumnos las herramientas necesarias para hacer el camino progresivo desde las primeras búsquedas hasta los ejercicios más avanzados y prepararse para hacer música con la libertad de quien domina cómodamente la técnica.

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